

For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

**Penal Code of California
1915, Section 623**



Digitized by the Internet Archive
in 2012 with funding from
internet archive

<http://archive.org/details/artsdecoration3940newy>

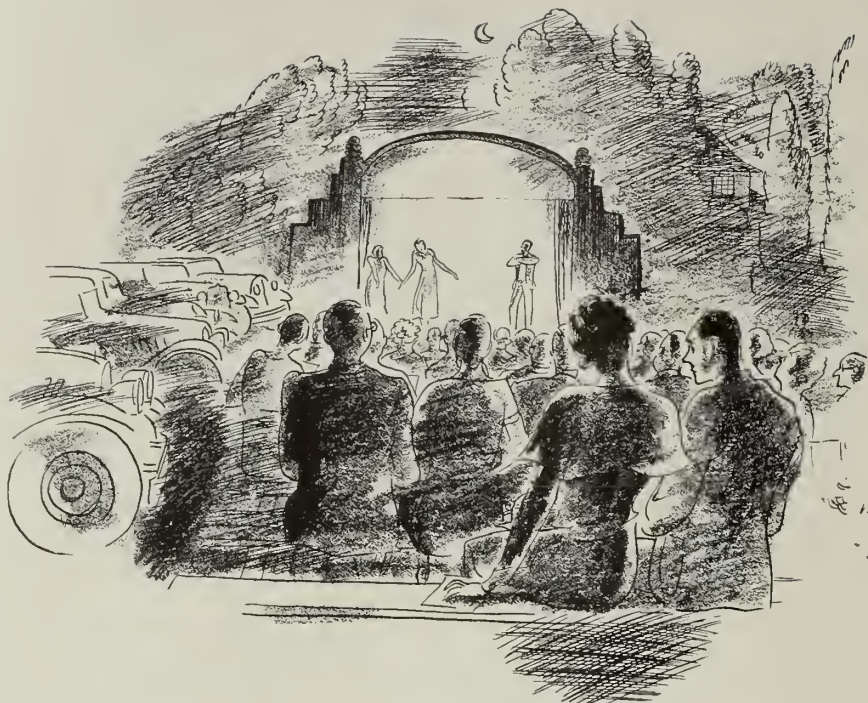
Arts AND Decoration

JULY 1933

PRICE FIFTY CENTS



BURLINGAME
PUBLIC LIBRARY
480 Primrose Road
Burlingame, Calif. 94010



The Curtain Is Up on the Summer Theatre

THERE will be more theatres open on Summer Broadway this season than there were all the past season on Manhattan Broadway.

The editors of The Stage have discovered 74 theatres all the way from Skowhegan, Maine to Cape May, New Jersey. They have spotted them on The Stage's Motor Map of Summer Broadway—which will be published with complete up-to-date information about plays and players in the July issue.

* *

The Summer Theatre promises to be no end of fun this season.

To park your car, not by a city hydrant, but under an apple tree; to smoke your cigarette in the entr'acte with the moon overhead substituting for the city's electric lights; to encounter a zest and spon-

taneity of performance that recalls the time you discovered the Grand Street Follies, or first visited Morley's Bohemia in Hoboken—yes, there's fun in Summer Theatre.

So, the editors of The Stage will be literally very much on wheels this summer. They will be taking in everything that's worth seeing and passing the word back in text and pictures.

We urgently recommend that you don't miss Summer Theatre this season.

If you enjoy Summer Theatre we think you will enjoy The Stage, too.

A subscription now would still be in time to begin with the July issue.

THE STAGE

50 East 42nd Street New York

25 Cents on Principal Newsstands

By Subscription \$2.50 a Year

Arts AND Decoration

CONTENTS

July

1 9 3 3



John Hanrahan
Publisher

Camille Davied
Editor

Associate Editors

GRACE HATHEWAY ELINOR HILLYER
GRACE ALEXANDRA YOUNG

Consulting Editor

MARY FANTON ROBERTS

Board of Advisory Editors

RALPH ADAMS CRAM
HOWARD GREENLEY
KENNETH M. MURCHISON
ALFRED C. BOSSOM
H. L. MENCKEN
GEORGE JEAN NATHAN
JOHN TAYLOR BOYD, JR.
JONAS LIE
JOSEPH URBAN
HARRIET W. FRISHMUTH

Cover design by Will Hollingsworth

Aristocrats from the Lowlands . . . Grace Alexandra Young 4

"Constitution Hill," the Estate of Mrs. Junius Morgan . . . 9

Moths and Men . . . Roger Allen Henderson 15

Drawing by Floherty jr.

Tables for Sea Food . . . 16

The Pleasant Interlude . . . 18

Charity Makes a Par Score . . . Katharine Barnes Bryan 20

Week-end—As I Like It . . . William Powell 25

Drawings by George Howard Clisbee

Sleepy Hollow Farm . . . 27

A Lake Shore Apartment . . . 30

Friendly Steins and Glasses for Summer Drinks . . . 32

A New York Apartment in the Continental Manner

. . . Harriet von Schmidt 34

Cork on Modern Streams . . . 37

A Showing of Hands . . . 38

Fore an' Aft on the Northwind . . . 40

Facts of Deep-Sea Life . . . 42

A New Shooting Lodge . . . 44

Antique Glass and Modern Silver Mrs. George Thompson 46

The Ceremony of Cha-No-Yu . . . Charles Layng 48

Drawings by L. L. Balcom

For Flowers of High and Low Degree . . . 50

Sculptured Bronze Animals . . . 52

Sitting the Trot—Bound West . . . 54

Common or Garden Talk . . . 56

A Cool Indoors . . . 60

The Smart Shops . . . Elizabeth Lounsbery 2

ARTS & DECORATION is published the first of every month by Arts & Decoration Publishing Company, Inc., 578 Madison Avenue, New York City.

SUBSCRIPTION PRICE: \$6.00 a year; two years, \$10.00; single copies, 50 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

COPYRIGHTED, 1933, by Arts & Decoration Publishing Company, Incorporated.

VOL. XXXIX NO. III

ARTS & DECORATION PUBLISHING COMPANY, Inc., 578 Madison Avenue, New York
Eltinge F. Warner, President John Hanrahan, Publisher-Treasurer Elmer J. Chambers, Secretary

The Smart Shops and Galleries

MODERNIZE
with
WALL PAPER
by
MODERNIQUE
NEW designs
NEW materials
NEW ideas

★
Advance Fall Showing
of
MODERNIQUE
WOOD VENEER WALL PAPER
PURE SILK WALL PAPER
WASHABLE GRASSCLOTH
METALS ON PAPER
★ SUN-FAST PAPER
SCENICS
SCREENS
MODERNIQUE, 58 W. 40th St., New York

ENVELOPE PURSES


Beautifully made by hand in a variety of Brocades and Tapestries. Lined to harmonize; or in contrasting shades, in Moire, Satin, or Taffeta. Attractive bridge prizes. Bags measure 7" by 4", and contain two little pockets in the lining.

EVENING BAGS
Gold or Silver Brocade . . . \$5.00
Colored Brocade or Tapestry . . . \$3.50
Prices include postage

Material exceptionally handsome and durable. Wide choice of colors.

MRS. FRANKLIN McKEY
161 Beacon Street Boston, Mass.

MONTLLOR
BROS. EST. 1909

SPANISH
ANTIQUES

OBJECTS
OF ART

DECORATIONS

768 Madison Ave. at 66th St.
New York

R. S. V. P.

IF you are a subscriber for ARTS AND DECORATION, please send us now any change or changes of address that you have recently made or expect to make during the next several months.

If we have this information, you will receive every copy of ARTS AND DECORATION upon publication. If we do not have it, copies will inevitably go astray; and as the next few issues will be especially important ones we wish to avoid this in your interest and ours.

If you are not a subscriber, and expect to move about a good deal this summer, why not send us, now, a short-term subscription order? You cannot depend upon newsstands *everywhere*. The price is fifty cents per issue, postpaid. We'll be glad to enter your order for any number of issues at that price.

ARTS AND DECORATION
578 Madison Ave., New York

IMPORTANT!

THERE are recent developments and sub-surface, but very positive, trends in decorating of a most exciting nature.

The August issue of *Arts and Decoration*, our Fall Decorating Number, will report them. The furniture, fabrics and accessories that will undoubtedly be the vogue during the coming fall and winter will be presented in pictures and text, including appointments for many kinds of formal and informal social affairs.

The best way to make sure that you will not miss this August issue is to become a subscriber. if you are not one now. Price: one year, \$6.; six-months, \$3.; any other term desired at 50c per month.

Send your order now, while you have it in mind.

ARTS AND DECORATION
578 MADISON AVENUE NEW YORK, N. Y.

Home Decoration
Here and There about Town
BY ELIZABETH LOUNSBERY


DO WE naturally lapse into simple-mindedness, once summer is full upon us, or is it just that there is solace in gadgets that work so we will not have to? For even the

FOR years we have been worrying along with our delphiniums always a little off center in their vases, just because no one thought of anything to keep tall flowers in place. Now suddenly everyone seems to have tackled it at once; Walter S. Daniels does it with hairpins, stuck in a thin lead base and enameled green, so that they are lost in the foliage. Gerard has the lead lily, which unfurls to a petaled strip, and is soft enough to coil around stems and hold them in any position. The lead rose, and the chrysanthemum-like lead holder, with enough strips of lead to wind dozens of flowers into a natural-looking bouquet, are both made by Glenn Gardner, jr. The curls of lead are his, too. A simple, inexpensive metal holder, so designed that it has two rings of green painted metal, is made by the E. W. Carpenter Manufacturing Company.



Eastman Kodak Stores, Incorporated

strongest among us seem unable to keep from coming home from any summer shopping expedition without knobby packages which, unwrapped, are just easier ways to do things.

A chromium picture frame, recently put on the market by Design Engineers, Incorporated, belongs among these irresistibles. The two polished metal ends fit down over the top and bottom of a glass-covered picture, you snap the clamp, and you have a framed picture.

These are especially good for modern rooms, or for country houses, where you want light and airy accessories. This fits one picture as well as another—up to the height of twenty-four inches.

This metal frame called a "Brquette" is equipped for hanging or standing on a table. You can get it at any Eastman Kodak store. The Rivera print which is shown with it here is from the Weyhe Gallery.

I FOUND a portable nursery, which I can be down on the porch in the morning, out on a shady spot on the lawn in the afternoon, and back upstairs for a rainy day, at Childhood, Incorporated—a combination table and chair of white rattan, fitted with red and white cushions. A youngster can be harnessed into this, and left to play without danger of upsetting. It will hold a square meal, so toys can give way to cereal on schedule.

Childhood, Inc., 32 East 65th street



The Smart Shops and Galleries



Edward-Roberts, 501 Madison avenue

I DISCOVERED a Sheffield "réchaud" stand at Edward-Roberts which would be ideal for the late suppers and indolent Sunday breakfasts which make summer what it is. It has an aluminum top big enough to keep a rasher of bacon and another tasty dish hot for late comers.

BY now you have probably discovered that dress fabrics have grown dissatisfied with their station in life, and are doing all sorts of turnabouts around the house. For instance, the Cotton Textile Institute has just designed a series of new bedspreads made from materials which not so long ago were adorning the feminine population, and still are in many cases. The spread we have shown here is made of white piqué voile with three tiers of ruffles. The edges are bound in pale blue voile and two pert clusters of tailored blue bows give it a crisp effect. The spread itself is made by the Pilgrim Novelty Company.

FOOTSTOOLS were made to be stumbled over. That is axiomatic. But here is a whole family of stools whose main object in life is not to be stumbling blocks. They are cut up into semi-circles and quarter-circles, thus fitting perfectly against the wall or into odd corners. One or two seem just the thing to use in the country or anywhere that space is limited. And they are light enough to be pulled about easily from group to group. I discovered them at Herman Kashins', upholstered in

red or green or black fabrikoid. Both of them are piped in silver.

THIS maple tray from Arden Studios hails from Chicago, which may partly explain the extreme architectural feeling one gets from the "setback" sides and delicate geometric inlay work on the surface. It is part of a whole set of wooden things designed by Hughes Dulany, which includes not only the classic



Herman Kashins, 225 Fifth avenue



Arden Studios, 460 Park avenue

salad bowl and plates, but even a berry dish and small bowls to match. The tray is waterproof and all-the-more-potent-liquids-proof, too.



Pilgrim Novelty Company, 260 Fifth avenue

VALUABLE BOOKS

on Architecture, Gardens, Furniture
and Decorations

American Subjects

Monograph of the Work of Mellor, Meigs and Howe. 200 photographs of interiors, exteriors, gardens, details, plans and detail drawings, 183 illustrated pages. \$20.00

Interior Architecture. *Sexton.* \$7.50

An American Country House. A companion volume to the monograph of the work of Mellor, Meigs and Howe, illustrating the Newbold Estate with 65 full-page photographs and 35 sheets of detail drawings of exterior and interior details, furniture and wrought iron. \$12.00

American Country Houses of Today. *Sexton.* \$12.50

The American House. *Charles S. Keefe.* 219 plates and text. \$7.50

The Architecture of Colonial America. *Harold D. Eberlein.* 289 pages, 63 illustrations. \$4.00

The Early Domestic Architecture of Connecticut. *J. F. Kelly.* 48 full-page plates of photographs illustrating over 175 houses, interior woodwork, panelling, staircases, with over 200 line cuts in the text. \$15.00

Old New England Houses. *Albert G. Robinson.* 98 illustrations. \$5.00

The Georgian Period. *Wm. R. Ware.* The most complete work on Colonial and Georgian architecture, 10 x 14, 454 full-page plates and measured drawings, 272 pages of text with 500 text illustrations—6 portfolios. \$60.00

American Landscape Architecture. *Ekwood.* \$12.00

Southern Architecture Illustrated. First book ever published illustrating the outstanding country and suburban homes in the South. 300 photographic reproductions. \$5.00

Colonial Architecture of Cape Cod, Nantucket and Martha's Vineyard. 120 pages of photographic illustrations. \$8.40

Miscellaneous

The Practical Book of Furnishing the Small House and Apartment. *Edw. S. Holloway.* 198 illustrations. \$7.50

The Practical Book of Decorative Wall Treatments. *Nancy Mc-*

Clelland. 206 illustrations. \$10.00

How to Lay Our Suburban Home Grounds. *Herbert J. Kellaway.* 134 pages with 41 plates. \$2.50

The Modern English Garden. *E. H. M. Cox.* 320 illustrations. \$8.50

Gardens for Small Country Houses. *Jekyll and Weaver.* 387 illustrations. English. \$10.00

Handbook of Ornament. *Franz S. Meyer.* Ornament of all periods and nations. Over 300 pages and 3,000 illustrations. \$3.60

The Romance of French Weaving. *Paul Rodier.* A rich and beautiful book on the romantic history of French weavers and their royal patrons, from the time of Caesar to Napoleon. 91 beautifully reproduced black-and-white illustrations from photographs, old prints and designs. \$10.00

The Logic of Modern Architecture. *R. W. Sexton.* Modern architecture in America illustrating the work of American architects. \$8.00

English Subjects

Tudor Homes of England. *Samuel Chamberlain.* 246 plates with 60 sketches in pen, pencil and drypoint, 30 full-page measured drawings by Louis Skidmore, about 300 photographs and an original etching as frontispiece. \$27.50

English Domestic Architecture of the 17th and 18th Centuries. *Field and Bunny.* 183 pages of photographs, plans, details and measured drawings of examples of smaller buildings. \$7.50

English Furniture, Woodwork and Decoration. *Strange.* \$10.00

Cottages, Farmhouses, etc. *Rosenberg.* \$10.00

The Modern English Interior. 224 pages, 297 illustrations. \$8.50

The Decorative Work of Adam, Robert and James. 30 full-page plates of their chief Decoration and Furniture Designs from 1788 to 1822. \$13.50

Old English Furniture. *J. T. Garside.* The Oak Period 1500-1630. 450 illustrations. \$3.75

English Interiors from Smaller Houses of the 17th to 19th Centuries. *M. Jourdain.* 200 illustrations. \$10.00

BOOK DEPARTMENT
Arts & Decoration

578 Madison Avenue

New York City



In the collection of Mr. and Mrs. F. E. Dixon, judged the finest exhibit, these four *Cypripediums Elinor Giganteum* grew on two stems

Aristocrats from the Lowlands

In the exhibition of the American Orchid Society at Longwood distinguished collections of flowers combined with the magnificent setting to make the event without peer in horticultural history

BY GRACE ALEXANDRA YOUNG



THE finest amateur and professional collections of an aristocratic flower family were gathered for a week-end of admiration at Longwood, the Wilmington estate of Mr. and Mrs. Pierre S. du Pont a few weeks ago, when the American Orchid Society held its annual meeting there.

No one who saw this show will ever think of orchids again in terms of a single form of flower. These were things to remember: masses of moth-white *phalaenopsis*; yellow *oncidiums*, hanging like flies around their plants, so that one would not have been surprised to see them go swarming away; heavy sprays of tawny and pink *cymbidiums*; and frail red *odontoglossums* trailing from vine-covered pillars in Mrs. Pierre S. du Pont's own collection. There were city cousins of the familiar Lady's slipper, selected through generations for rosy-tipped cups, or clear brown veinings. And the hairy-throated "black orchid", with its strange green petals, a single plant of which was worth thousands of dollars a few years ago.



Sprays of *phalaenopsis* hanging from a tree in the exhibition of Mrs. Mary A. House, whose collection was arranged in trees, ferns, and moss across the entire end of the large greenhouse. It took the gold medal for orchids in their natural habitat

Mrs. William K. du Pont's *Miltouia Lyceana*, right, carried off honors as the best orchid bloom. Its broad pansy-like face is rich red shading off to white

The tiny speckled *Cypripedium Bellatulum* below is father to the *cypripedium pyramus* beside it. In the ferns above them is a long-petalled *selinipedium* relative to the Lady's slipper. From exhibits of George E. Baldwin and John Lager



BUSHNELL-LINN

But this orchid exhibition was its own most exciting specimen. It was a Hybrid Flower Show—product of the magnificent flower palace at Longwood, and orchids too rare to week-end any place but in an exactly humidified orchid house. Set down in the hundreds of acres of grass and fountains at Longwood, this display wrote something new into the appreciation of horticultural beauty.

If you have ever found some choice collection at a flower show so crowded that you had to content yourself with a sketchy view of the rarities, and a close-up of a bunch of scrawny daisies on the hat of a woman in front of you, you will agree that the New Deal for the lover of flowers is a show where you can stand and look as long as you want to, without being jostled. That was the sort of exhibition this was.

You lost your heart to Mrs. William K. du Pont's albino, which you would find only once in ten thousand plants in the tropical jungles, or to some highly-bred child of three families, *brassolaeliocattleya*; or to a Lady's slipper (the botanical name for Lady's slipper is *cypripedium*, which means little sock; papal civilization developed this into Mary's slipper . . . slipper of Our Lady and finally, Lady's slipper) half-hidden in the mossy stones in Mrs. Mary House's collection.

Mrs. William K. du Pont's pansy orchid, *Miltonia Lyceana*, gold medal winner as the best orchid flower in the show, was more than a single fine plant. It symbolized the striking results of experimental breeding. Anemic-looking, stringy *Miltonia* specimens brought from the tropics had no offspring of distinction for years. Then in a Belgian laboratory there came from these dull parents a mutation colored rich red, so unlike its previous blooms that a *mésalliance* was suspected. But that was not the case. The unexplainable new characteristics were transmitted to its descendants.

The history of the orchid family is full of such dramatic gestures, as if this temperamental plant, ill-content with mere vegetable expression, had sudden whims, and voluntarily carried them out.

One species mystified scientists for years. It seemed to be fertilized with the help of insects, though it carried no nectar. Charles Darwin accepted the explanation of a German botanist who called the species a "sham nectar producer", and believed that by an organized system of deception it tempted bees with the odor of nectar, then gave them none. But a French





The elegance of three orchid families has been bred into the *brassolaeliocattleya* above, hybridized by Mr. W. H. Jewell

A pale green spider orchid, right, below, was exhibited by Mr. Wharton Sinkler. Brought from South America by John Lager

The taller of John Lager's two *Vandas*, below, is seventy years old. As roots appear up the stalk, the plant is cut off and re-set



scientist, skeptical about insects being so foolish as to be tricked for centuries by this simple ruse, discovered the amazing truth about this orchid's propagation scheme.

The flower resembles the female of a certain kind of fly. The male of this insect emerges from its chrysalis in the spring about two weeks before the female. Floundering about the forest in search of a mate, he discovers the orchid bloom and embraces it as one of his own kind. Disillusioned, he buzzes off, only to be ensnared by another deceptive flower, where he leaves the pollen gathered on his first disappointing romance. With two weeks to squander before he can find a true mate, this male fly insures the survival of the orchid.

Mimicry is a favorite rôle of the orchid family. The dove orchid is worshipped by the Indians, who call it the Holy Ghost orchid. Showiest among the many orchids native to Florida is the bee swarm orchid, *Cyrtopodium punctatum*, found in swamps with hundreds of brown-marked chartreuse flowers swarming together on one branch. The spider orchid is one of the most grotesque imitations of insect life. Mr. Wharton Sinkler's specimen attracted much attention at the show. This orchid has a habit of exuding its fragrance only at night.

Frogs, human babies, butterflies, and swans are all imitated by this actor-family of flowers.

The orchid is a fine example of the way Nature safeguards her pet principle, cross-fertilization. Although nearly all orchid flowers have both male and female parts, there are elaborate schemes to make certain that they cross-pollinate. Most flowers turn their faces up to the sun, but the orchid opens out toward the passer-by, to flaunt itself in the path of insects. Every spot of color on this frivolous-looking flower is part of its machinery for the serious business of propagation. At its heart are hair-triggers to release pollen projectiles, and adhesive plasters adjusted to fit a



It was no accident that the vivid colors and great number of varieties in Mrs. William K. du Pont's collection attracted so much attention for she personally directed the placing of each plant. The black orchid (8) is from Java. A great mass of brown-eyed yellow *dendrobiums* (10) mingled with their purple and white brothers (4). The right side of the exhibit was a mass of brilliance; burnt orange *Odontida* (9); vivid orange *Laeliocattleya* C. S. Ball (2); and a crimson *Veitchii* (3); behind them, (6 and 7) *Laeliocattleya* Orange Gem. The *Cypripedium* in the foreground (1) is striped red and green, and the *Cymbidium* Eagle (5) is white

Surrounded with ferns, and banked at the base with ivy, the permanent collection of orchids at the Longwood gardens was an important part of the show



bee's proboscis. The trick of *Cattleyas*, which form an important part of the Longwood collection, is to carry, under the spur which the bee lifts to get nectar, two tiny pollen stalks shaped like plumes on a bandmaster's hat. These pollen stalks are balanced on discs, and as the bee enters the flower they fall against his forehead, and are affixed by a viscid matter. This glue usually has to be exposed to the air for a few moments in order to hold the pollen firmly for the bee's flight, but the nectar is secreted deep enough in the flower to give the adhesive fluid the time it needs to dry.

In some varieties of orchids which use this pollinating scheme it is thought that the bee even has to pierce a closed sac in order to get at the nectar. In others the viscid matter is thick enough to stick immediately, and the nectar is available in quantities, so that it can be supped swiftly.

If the bee were to go to the next orchid with the pollen plumes upright like horns on his head, they would strike the male part of the flower instead of the female part, which is further up in the spur. So after the bee emerges from the first flower, the tiny discs contract enough to swing the pollen stalks around a ninety-degree angle down on the bee's nose, so that they will be in just the right position to fertilize the next flower.

The bucket orchid (Continued on page 61)



"CONSTITUTION HILL"

The estate of Mrs. Junius S. Morgan at Princeton, New Jersey, has a Revolutionary heritage

MR. MORGAN bought the estate on which this house stands in 1896.

It had been originally a grant to the Stocktons from William Penn but the old Stockton homestead was torn down to make place for this large Jacobean house of red brick, set far back from the road.

The winding drive is a beautiful one, shaded by a variety of trees. Some of them were standing in Revolutionary times. Some of them were probably standing in December, Seventeen-seventy-six, when George Washington stopped here to breakfast and confer with his friend Colonel Robert Stockton, on his way to the battle of Trenton.

To this large livable Jacobean house, with its romantic Revolutionary heritage, members of the family have brought art treasures—portraits, bronzes and boiserie from all over the world

The entrance to "Constitution Hill" is through the Great Hall, parts of which are pictured on these two pages. Not merely a foyer into which one enters with the purpose of going to some other destination, it is an enormous reception hall and lived in as vitally as are all the other rooms of the house. Full of flowers from the garden in the summer and with a roaring fire in the big fireplace in the winter, this great paneled room is a friendly welcoming introduction to "Constitution Hill."

The Great Hall opens on one side to the dining room and kitchens. The dining room with its large casement windows is partly paneled in wood and partly covered with old Spanish leather. It is hung with oil paintings, and on one side is an old Gothic sideboard which came from Brittany.

Another passage leading to the west terrace and garden has walls covered with colored prints of the Japanese expedition of 1852 and 1853. Opening off this passage are the library and formal reception room. Still another door leads into a gallery whose walls are hung with old maps and wood carvings, and which takes one to the famous old Dutch room.

Wherever the Great Hall leads, whether through passages flanked with prints or carvings, whether into the dining room or the famous old Dutch room, and in fact, in the Great Hall itself, are interesting pieces which in important art collections would hold their distinctive place. Yet, they are not relegated to a special room, isolated because of their beauty, but are scattered throughout the house. Old masterpieces hang near family portraits. They may be near the fireplace or above the divan or in a remote corner. Mixed with all the livable furnishings, with the bowls of flowers, the books and the comfortable chairs, are stimulatingly beautiful objects.

On the table to the left is a replica of the head of Sappho found at Herculaneum, and a green bronze statuette of the thirteenth century representing Lakme, Goddess of Fortune. In the corner is a rare French cabinet of walnut with marble inlay and heavy carving from the time of Henry the IVth. By this cabinet hangs a fifteenth-century bas relief in polychrome.

Over the table with the two bouquets of flowers is a gay little painting of one of the brothers of Commodore Perry, a child dressed in Colonial uniform.

The Great Hall, the entrance to "Constitution Hill," is a handsome background for diverse and



Below in a sociable and informal corner of the Great Hall hangs a portrait by Jarvis of Commodore Oliver Hazard Perry who was a great-uncle of Mrs. Morgan

notable objects of art



PAUL HANSEN

Near the grand piano, which is not pictured here, hangs a portrait of John Adams by Gilbert Stuart and on the opposite wall a painting of Sarah Spencer Morgan, Mr. Morgan's great-grandmother.

Opposite the main door is the wide staircase with its half-way turn and its triple brilliant glass thirteenth-century windows from Église St. Malo at Dinan in France.

In "Constitution Hill," a book can be read in front of the Joshua Reynolds in the library or a wandering gaze may fix itself on a priceless bit of Greek pottery. This house does not belong to the school of clean blank walls which flings so many of us back on our own meager resources. It provides interests, opens new vistas and reminds one of the durable satisfactions that exist in art.

In one corner of the Great Hall is a grand piano, a divan (part of which can be seen in the picture to the left), big comfortable chairs, small tables with smoking accessories and bowls of flowers. This corner fulfills many purposes: a setting for informal musicales, a place in which one may stop for a moment's chat before going upstairs, or a place to catch one's breath after a ride or a hard game of squash.





The late Mr. Junius S. Morgan brought back with him from one of his trips abroad this handsome old Dutch room. Transported complete, paneling, glass windows, tiles and some furnishings, it was faithfully installed in a room especially built for it.

In the top picture to the left is seen what was, in its original setting the carved bed, and to the right the old Dutch glass windows in the usual rich coat-of-arms colors. Below is the fireplace, heavily carved and bordered with blue delft tiles. The walls are all paneled in oak and magnificently carved, with panels opening into wall cabinets. The room is dignified and impressive, done in tones of grey, with the only coloring in the glass, the tiles and the rugs.

The Dutch room is used today not as a bedroom, which was part of its function in its original setting, or as a show room or museum which it might easily be, but as an informal sitting room. Comfortable chairs, and all the small accessories for living: tables, stools and such, with the fireplace which in season is kept full of glowing coals, make of this notable room a place of enjoyable everyday use.

The library, which is perhaps the most attractive and livable room in the house, is sunny and bright. Large casement windows look out over the terrace and garden. The wide sandstone fireplace is filled with logs during the first crisp days of fall, and comfortable chairs of old velvet, of leather or of tapestry, are unmistakably to be lingered in. Regardless of the fact that in the decoratively



Above is the fireplace, installed as it was in the old country place in Holland with its handsome carving and backing of beautiful old blue delft tiles

The oak paneling which covers all four sides of the wall is heavily carved. The framing around the door and the cupboard to the left of it are especially intricate and impressive in design



The Dutch Room brought from Holland is used as an informal sitting room



Generations have contributed their literary enthusiasms to the shelves of the hospitable library

carved overmantel is a portrait of Mrs. Yates by Sir Joshua Reynolds, and around the tops of the book shelves is a noteworthy group of Greek amphoræ and alabastrons of the pre-Hellenic period—all important pieces—the room has none of the air of a museum. For all its grandeur in ways of art, it is an intimate, friendly room and the most used spot in the house.

Wide book shelves form three sides of the room. Etched in a frieze on their top border are Latin and Greek inscriptions of wisdom separated one from the other by carved printers' marks. The anchor and dolphin, the mark of Aldus Manutius who established the Aldine press in Venice in the fifteenth century, is there, and the mark of Luca Antonia Giunta, also of Venice, a Fleur de Lis with L. A. Also the marks of the Plantin press of Antwerp, and of Fust and Schoeffer of Mayence, 1462, and Wynkyn de Worde and Caxton of England.

Generations have contributed their various tastes and enthusiasms to the books which fill these shelves. A mixture of the old and the new, there can be found bindings that would be rare in any collection, editions with leaves yellow with age as well as rich modern bindings. At random there is Pennant's jour-

Over the fireplace hangs a portrait of Mrs. Yates by Sir Joshua Reynolds. She wears a gown of yellow satin. In the niches on either side of the portrait are two pieces of the noted collection of Greek amphoræ and alabastrons. On the mantel is a bronze by Paul Man-ship, "The Indian and the Antelope," and to the far left can be seen a delicately carved Tanagra figure

neys of over two hundred years ago, caricatures of Rowlandson; the story of the early monks and their roadside theatres and one volume on eighteenth-century travel is completely assigned to that long and what must have been monumental journey from Chelsea to London!

The library has grown and changed, or rather its books have changed with the developing interests of the younger members of the family, but it is the rare old volumes which have been most carefully gathered and which give the book shelves their greatest distinction.

Beyond the library and the wide terrace the garden can be seen, looking more like a "garden room" than a formal garden. Enclosed with hedges of hem-



Miss Sally Gardner, the granddaughter of Mrs. Junius S. Morgan, above. To the right the garden with its central fountain. Hidden in the corners are four statues of Pan in attitudes of mirth. Placed in another niche is a first century Indian Buddha

lock, and with paths marked off by box, Chinese golden arborvitae, great clumps of tree peonies, tulips and other garden flowers, it is typically a garden to fit the mood of the Jacobean tradition.

Mrs. Morgan has personally supervised the laying out of the ninety acres which comprise the estate. Stables, a squash court and the gardeners' cottages are found in their various convenient places. Guests of the house comment on the skill and intelligence which are evident everywhere in the laying out of the grounds. Most of it appears to have been growing sturdily and generously for hundreds of years. It has a lavish, calm, untouched look.

Slopes of smooth lawn and meadows with magnificent trees stretch invitingly on all sides of the house. Birds are cherished on this estate and there are hundreds of them. Under one of the large Spanish horse-chestnut trees, which bloom in pink profusion and are full of humming birds, Alfred Noyes wrote:

"One tree, and one alone
Of all that load this magic air with spice
Claims for its own
Your brave migration out of Paradise."

The garden is Mrs. Morgan's great interest. She has experimented with tree peonies, and has great beds of them. Her special hobby at the moment is one called "The Bride," a stunning white bloom.

Mrs. Junius S. Morgan supervised the laying out of the grounds



Moths and Men

IN WHICH A BACHELOR, FOR THE SUMMER, QUESTIONS

THE SANCTITY OF A PRIMITIVE FEMININE CUSTOM

BY ROGER ALLEN HENDERSON

OUR house in town changes over night from a friendly, warm, soft-lighted, comfortable place to a weirdly garbed, twilit, echoing cave—just as the sun touches the Tropic of Cancer. I am told that hot weather has arrived and that this is the reason for the change. But the logic is more than I can follow. There is, in fact, no logic: it is the primitive instinct of the female at work.

My summer blankets, fresh from their winter packet, carry the faint odor of poison gas. I rummage into a corner of my bureau for a warm scarf against a chill summer's day and little white bullets roll out onto the floor by the hundreds. My top coat, against that same chill, is barricaded behind locked tar paper which takes all my ingenuity to release. My usually warm-rugged floor is bare to my naked feet, which stumble over a long, tied, covered and rolled package in the corner—a nuisance now that was once a comfort.

Though I sleep the same nights through, the hangings at my windows are off on a vacation. My favorite arm-chair is slippery with a shroud. If I want to look up a quotation from Shakespeare for a legal argument, I must tear down yards of cheesecloth or old newspapers covering the books in my bookcase. My footsteps reverberate over the undressed floor. The lampshades are decorated with a transparent paper which will probably burst into flames if I sit too long beneath the light. My favorite paintings are barred from my sight by a white taut surface. There is not even a footprint in the sand to relieve my melancholy; there isn't even sand.

But I still live in my apartment; my routine is exactly the same, summer or winter. Except that I am alone, while my family is in the country, and except that to enhance this loneliness I must live in semi-darkness and in ghostliness, with all my normal conveniences packed away against the moth or a stray shower of dust.

My wife calls this coolness. I call it exile. Is it, I am coming to ask, necessary to notice that summer has arrived? If I must live in my house through June, July and August, I should like it to be the old familiar spot. And I should like even a moth for company. I could perhaps teach it with kindness to eat sparingly of rug-pile and wool. I could condition it to like and make way with the vile mothball.

Thanks probably to that modern invention, the vacuum cleaner, the old custom of spring cleaning has passed. But the battle against the mythical moth is still conducted and with the same old-fashioned weapons. That battle continues to be waged autumn and spring with a blowing of trumpets and an organizing of brigades on the part of my wife. So victorious has she been heretofore over the enemy that I, for one, scarcely know a moth by sight, nor have I an idea as to what

their destructive methods may be. I have sympathy for the little beasts. In our house they are bound to lose. Could I see one Aubusson carpet laid waste by them or one winter coat in shreds, that might make me my wife's ally. At the moment I am ready to furnish information and supplies to the enemy, such is my sympathy for the underdog. Sometimes I have the feeling that the moths and I are a common pest.

What is this superstition against departing for the country and leaving everything just as it was? Can my wife not just walk out and slam the door as Nora did? The handmaiden, who comes in to make my bed, could spend her time also in dusting with less expense than it costs to take down and send curtains to the cleaners and roll up carpets from the floor. And if the moths eat everything at hand, it is cheaper and more convenient, I am sure, to buy new clothes and rugs—of cotton perhaps.

My name is not Craig; my wife is not a militant house-keeper. But she, with her kind, shares this conviction that a house must take on white for the summer. Her labor is terrific at the equinox. But I cannot prevail against an ancient custom. Neither the moths nor I have a chance against this deep primeval impulse. We have only to wait until the sun works its way across the Equator to the Tropic of Capricorn. Then we can snuggle into winter quarters once more. How did it happen in the course of evolution that the female of the species, living the greater part of her life indoors, became so conscious of the changing seasons of the year?



TABLES FOR SEA FOOD

PAUL REVERE silver and consciences are not our only inheritances from the Pilgrims. They left us also clam-bakes and lobster suppers, and the traditions that accompany them.

We are not going to delve here into the truth about the clam, nor hold forth about the superior excellencies of Manhattan clam chowder over the Cape Cod variety, or vice versa. Connoisseurs and old-timers and people who have been to Maine are all authorities on this subject. Each has his own formula for steaming clams in the seaweed on the stern and rockbound coast, and we shall not go into their differences. It is with new ways of serving these delicacies that we are concerned.

Lobster by tradition is a festive food and makes its own demands on the conventions; but steamed clams, whether they are consumed picnic fashion on the beach, or from Russel Wright's new aluminum clam dishes, are a law unto themselves.

Eating clams has never been accounted one of the seven dainty arts, but these clam plates might receive a Pulitzer prize for promoting neatness among clam eaters. Each has a cup for melted butter in the center, and a pan underneath for stowing the empty shells, instead of allowing them to get in the way of the second helping. And the second helping seems to be one thing

all the connoisseurs can agree on. A small white cup in an aluminum holder for the broth is part of the ensemble.

The two luncheons and the lobster supper on these pages show the same table in different guises. The table itself, of bleached sand-blasted chestnut, has a weathered sea-washed look. With a fish net thrown over it, it is jolly and informal. A dark blue linen cloth as background for white china, brings it into a formal if not conventional setting.

But to return to the clam luncheon, the traditional corn on the cob is served in a wooden bowl decorating the center of the table, and blue checked bar towels are clamped on at each place for napkins.

Our other luncheon, at the bottom of the opposite page, took its color scheme from the boiled lobsters and bright green salad. The mugs are the same color as the lobster shells, and the fiber mats are edged in green rickrack braid. The napkins are big linen handkerchiefs, also green. Everything else on the table is of wood, except the seashells and French metal covered dishes used for soup.

**Bivalve and crustacean take a place of honor
at summer tables set not too far from the sea**



CAROLINE WHITING

The modern table used throughout is from Paul Frankl. Clam plates, broth cups, pitcher and wooden bowl, Russel Wright. Fish plates and tumblers, Mitteldorfer Strans; towels, Lord and Taylor; net, Abercrombie and Fitch

Sand-blasted wood and fish net set the stage for this outdoor clam luncheon, and the double-decker aluminum clam dishes add to the rites of eating steamed quahaugs a touch of civilization. The checked bar towel napkins are a help, too



Put a dark blue cloth over the rough surface and we have a perfect background for a buffet supper and incidentally for Jean Luce's new plates. A glorified lobster salad is the *pièce de résistance* and chafing dishes harbor deep sea secrets

China, from Altman's; coffee spoons, Jensen; chafing dishes and hors d'œuvre tray, Baphé; warmer, from Hammacher Schlemmer; platter, Mitteldorfer Straus; sauce boat, Charles Hall; salad by the St. Moritz; servers, Mayhew Shop



Unfinished wooden plates and seashells give a proper salt sea flavor to a luncheon built around boiled lobster. Wooden fish shaped silhouettes act as coasters for orange pottery mugs, and the place mats are white with green rickrack braid

Plates and coasters, from Pitt Petri; spoons, shells and baking dishes, Mitteldorfer Straus; mats, Rena Rosenthal; napkins, Lord & Taylor; salad bowl, Lewis and Conger; board, mugs and cutlery, Hammacher Schlemmer



S. H. GOTTSCHO

A succession of arched doorways on the terraced porch of Mrs. E. Mehlig's home at Saugerties, New York. They are of brick, and like the house, laid in the pattern of old English bond. Through two of the archways the garden can be seen, with its wrought-iron gate, a pool and a sun dial. Through the other pair of arches is a roadway, shrubbery and a spacious vista of lawn. The architect was Henry Corse

The wide arched doorways of the porch of Mrs. Mary Duke Biddle's Irvington home lead straight from the house to the gardens. The doorways are semi-circular and covered with ivy, making an irregular frame for the dense green beyond. The porch furniture placed almost under the arch makes full use of its "window" possibilities. The rug adds a cool note. Karl Bock was the decorator

The half-way station between indoors and outdoors—

THE PLEASANT INTERLUDE

THE terraced porch with its arched doorways serves the function of middle man. There the last bit of moist sod is kicked off. There the first smell of the garden begins to tantalize. It is the proper step between Aubusson rugs and the green earth.

Hindus say that the arch never sleeps. It is full of activity and motion. Sooner or later the arched doorway will assert its cosmic effect and you, although soothingly settled with the predestined drink at your elbow, will rise and go through the arch into the garden.

Whatever the restlessness of the arch, its dynamic quality is pleasing. People like arches. They like to see a garden through a curve. They like to go into a garden through a semi-circle. It may be they are touched by its honesty. Or it may be that they are pleased by its dignity, for the arch is part of cloister and cathedral experience.

MATTIE EDWARDS HEWITT





DRIX DURYEA

The home of Mrs. Herbert L. Pratt, jr. at Millneck, Long Island is in the style of a rambling English country house, with low eaves and high pitched roofs ending in gables. Of brick, painted white, it stands on a hill and overlooks the bay. The arched doorway leads into an old apple orchard. The flagstones on the terrace are gray, and gray green, and blue gray and were laid in random rectangles. Richard H. Dana was the architect. Arden Studios were the decorators, and Mrs. Ellen Shipman was the landscape architect

The arched porch makes an effective frame for garden vistas



CHARITY MAKES

Mrs. Charles Shipman Payson is one up for the

The course over which this tournament is being played is that of Mrs. Payne Whitney at Manhasset, Long Island. The white sports house with its pergola is at the right, and seen through the treetops is the house. To the right of the house near the wisteria arbor is the first tee

PAUL HANSEN



A PAR SCORE

summer with a golf tournament at Greentree

At the first tee—the terrace in front of Mrs. Whitney's house, with the sunken garden on the other side of the pergola, and shady seats where the contestants may stop for a refreshing drink or wait for their opponents before the serious business of the game begins



BY KATHARINE BARNES BRYAN

FANCY dress balls, beer parties, bridge tournaments, recitals, and a dozen other entertainments, each more ingenious and elaborate than the last, did their not inconsiderable part for charity during the late winter and early spring. Now with the warm weather Mrs. Charles S. Payson inaugurates the summer season for the same good causes with a ladies' golf tournament.

Every Tuesday morning the contestants assemble from the Long Island countryside at Greentree, her family's course at Manhasset, each with golf clubs and a dollar—the latter to be contributed to the Emergency Exchange Association—and play nine holes of hole play against par.

The first tournament teed off late in May. There are no qualifying rounds for this tournament—enthusiasm is the only prerequisite—and the players ranged from débutantes to young grandmothers: the quality of the golf varied as widely as the ages, usually in inverse ratio, but the fact that there were so many dubbers added to the success of the entertainment, if not to the par scores of the serious golfers. There were practice swings by the proficient, flub drives and groans and demands for new handicaps. Then the babel died down as the twosomes, threesomes, and four-somes drove off and scattered over the course.

By one o'clock even those who admitted to nine holes

Mrs. Charles S. Payson, right, below, arranges the handicaps of players before the first round. The tournament will continue all summer





After the first nine holes had been played off—the assembled members of the tournament having their cocktails on the terrace in front of Mrs. Payson's house

Mrs. Russell D'Oench, Mrs. Thomas Bancroft, Mrs. Van Devanter Crisp, and Mrs. Robert Strawbridge discuss at luncheon the advantage of a mashie niblick over a niblick in coming out of the sand trap on the third green



Tournament golf need not be unrelievedly serious even when the contestants are ardent amateurs and veteran performers—voted and carried by Mrs. James Lee, Mrs. Harvey D. Gibson, Miss Melissa Yuille, Mrs. Wm. Sheffield Cowles, and Mrs. Philip Barry



in seventy-five had recovered the last ball and were gathered on the terrace of Mrs. Payson's house to revive their spirits with tomato juice or cocktails and recitals of the morning's woes. The sagas were continued over the long buffet table in the dining room and revised and compared at several small tables for four, set indoors and on the large arched porch which opens directly off the dining room.

One contestant was declared a menace, for twice she had almost decapitated a foursome, although aiming in the opposite direction. After a parliamentary discussion, it was moved and carried that such hazards are part of the game when charity holds the stakes, and she was allowed to remain in the tournament on condition that she carry a hand-bell on all future Tuesdays and ring it in time for the other players to go to earth in a convenient bunker.

Another announced her intention of bringing her lunch in a sandwich case hereafter because, as she very logically argued, "When you're being shouted at and told to hurry every single one of the seventy strokes, how can

you have time to study the fine points of your game?"

Then there was the lady who "simply couldn't miss a putt last Saturday, whereas today. . . !" And the lady whose ball landed in every heelprint on the course, and when it wasn't there was deliberately skulking behind the only tree in miles.

And there were also those with low scores duly registered who could devote themselves to lunch and laugh at the comedy.

Bridge and backgammon drew the biggest field after luncheon was over. Tables were set up in Mrs. Payson's library, and in her living room. But some of the die-hards went back to the scene of their earlier griefs and finished off the afternoon with another round. The day ended on an optimistic note. "We'll know better next Tuesday than to try to drive that trap on the third—"

Luncheon at Mrs. Charles S. Payson's was a buffet with small tables in the dining room and on the arched porch. At the table, deliberating over two bowls of chilled berries, are Mrs. John N. Cole and Mrs. Malcolm Aldrich

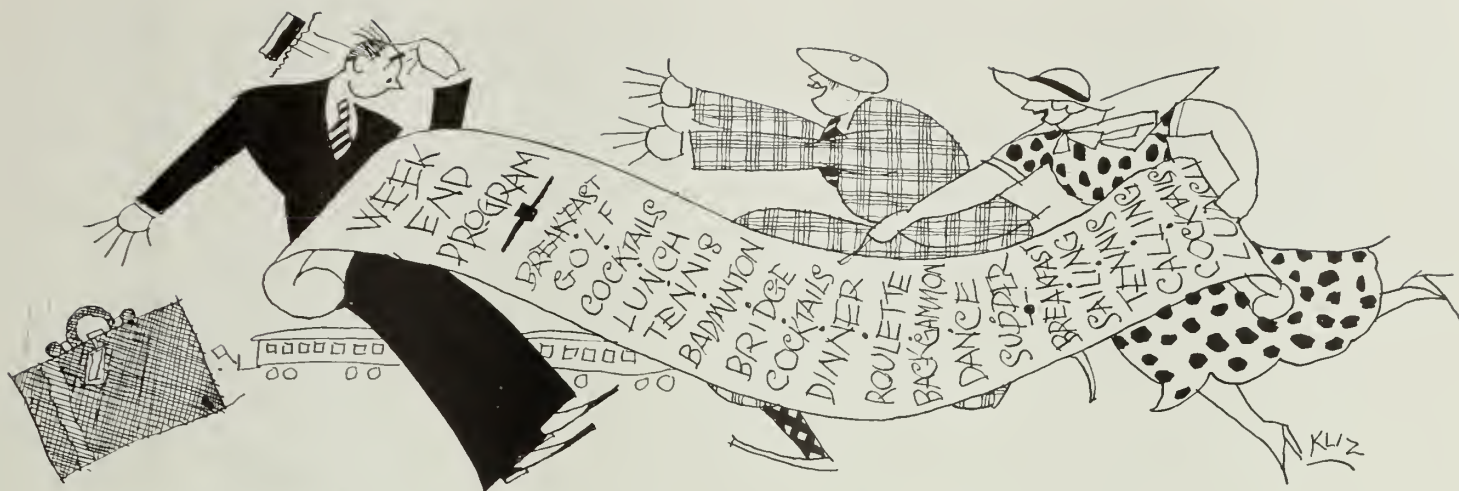




Bridge in the afternoon at Mrs. Payson's

Hospitable details of Mrs. Payson's house—the winding stair and a corner of the hall. Mrs. Robert Grant, Mrs. James Forrestal, Mrs. Charles C. Auchincloss, and Mrs. Harvey D. Gibson polish off the day with bridge after luncheon





Week-end—as I Like It

AN ENQUIRY INTO THE PREFERENCES OF SOME OF THOSE WHO GO VISITING
IN THE COUNTRY ON FRIDAY AFTERNOON TO RETURN ON MONDAY MORNING

BY WILLIAM B. POWELL

NOW that the summer of our discontent in week-ends is with us again, something should be done about it—and something more than those articles which blossom about this time on “How to turn your week-ends into wows.” What this country needs is fewer and better week-ends. But they cannot be brought about by writers conjuring cute ideas in their own cozy offices. It’s a subject that demands field work. So, for the benefit of country hosts and hostesses, I have made an exhaustive study and have interviewed week-enders ranging from Gene Tunney to the season’s most popular deb. And I give you here the fruits of my labors.

The first victim whom I, as an inquiring reporter, interviewed was Charles Hanson Towne. Charley used to be one of our most inveterate diners-out, *bon vivants*, and men-about-town. He has even written books on these subjects. After so many years of service as a guest, he has betaken himself up to his country place and there he stays put. Not for him the packing of bags and cavorting off to strange beds. He grew too tired of finding himself assigned to a guest room which, during the week, served as the sewing room, and opened on a gravel courtyard from which he’d hear the maids walking to early morning Mass, and the coffee being ground beneath him. He is sick to death of being carted over the countryside to a dinner twenty miles away to meet a lot of people whom he’d never seen before and whom, he prayed, he’d never see again. Now, however, when Friday rolls around, he looks forward to his week-end. But as a host, not as a guest. He loves to have people come to him and his first axiom is, “Don’t bring evening clothes with you—you can stay in pajamas all day if you want.”

Charley Towne’s complaint of being carried off to too many parties while week-ending seems to be a common one. Mrs. Paul Moore feels very strongly on the subject. When she goes to the country to visit friends,

she wants to visit those friends, enjoy that particular house, the gardens, the farm, and all the things the place itself offers. She thinks you’re apt to spend entirely too much time at neighboring houses. So, emphatically, does Alexander Woollcott. He is adamant about not budging from the spot once safely landed there. His friends know this and are quite prepared to leave him at home with his dinner on a tray while they scamper off to a party. I discover that many people complain of never getting a peep at the house where they’re stopping, unless they take a brave but lazy stand like Woollcott.

The most common wail of week-enders is, “Don’t plan things for me, let me do as I please.” The English long ago learned the importance of independence for guests, and our own hosts are patterning after them now as the ungrateful chorus rises. Apropos of the English, I am reminded of Noel Coward’s pet hate while

Dinner on a tray while the other
guests scamper off to a party



week-ending—"to have a brisk maid wake me up at eight o'clock with a cup of tea." Well, we don't have to cope with this trying custom in America; but you, who entertain Englishmen and have an idea that they can't live without their "early tea", might do well to remember Britisher Coward's state of mind on the subject.

I've come to the conclusion that it is this lack of independence which has turned so many people into non-week-enders. It's amazing how many there are—especially in New York—whose main idea is to rest and not to party over the week-end. There is Tallulah Bankhead. She rarely goes off for the week-end because she says the hours she has to keep are so outlandish that she hasn't the nerve to ask any hostess to put up with them. She is nearly always playing, or rehearsing, whether she finds herself in New York, London, or Hollywood. This means that by the time she has had supper after the play and arrived at the country house she's visiting, it is in the small hours of Sunday morning. She may not want breakfast until four o'clock in the afternoon. And it is a bit trying for most households to have to send bacon and eggs in on the tea tray. The result is that Miss Bankhead doesn't week-end.

Gene Tunney never leaves his own farm in Connecticut (over the week-end, I mean). Like Charley Towne, Gene loves to have his own friends come to him, but balks at accepting invitations. Occasionally, if the week-end is sure to be quiet—in a camp or a place remote and wild—the Tunneys have been lured off their own farm. But this is seldom. They too have a phobia against whirling around to parties and keeping late hours.

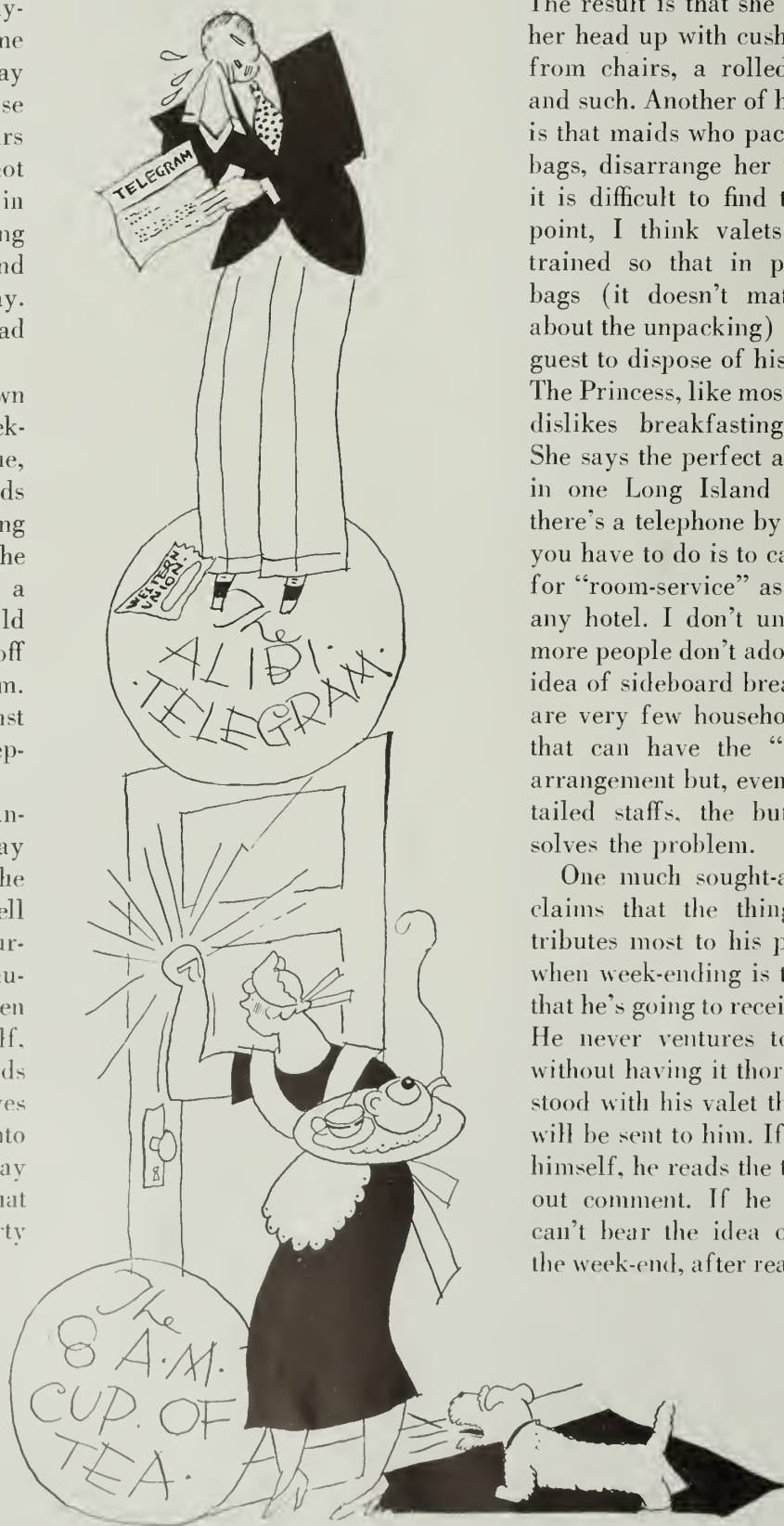
Prince Georges Matchabelli is another who can rarely be pried away for Saturday and Sunday in the country. He says it's all very well for women, who take their rest during the week and are set for a strenuous Friday to Monday. But men who have to work hard, like himself, should take advantage of week-ends as a rest period. Matchabelli loves the country, and often goes out into it if he can slip away for a half-day during the week. But he says that a cut and dried week-end party doesn't give you what the countryside should—and the motor ride back and forth with the dust and fumes takes too much joy out of the visit. Week-ends find him seeking the peace of his comfortable New York apartment.

The Grand Duchess Marie clamors for simplicity in week-ends too. She likes to visit at places where she can enjoy the same tranquillity she offers visitors to her place out on Long Island. Instead of scheduling a round of parties, she believes in letting her guests amuse themselves with simple games—or enjoy the summer countryside which she herself is very apt to be sketching and painting.

Princess Chavchavadze and her husband are seasoned week-enders, and when she complains about a detail here and there, such as pillows for instance, (or rather the lack of them), it must mean that many hostesses aren't giving attention to this very important point. Princess Chavchavadze says she finds too often there is only one pillow on her bed. She can't sleep comfortably unless there are two. The result is that she has to bolster her head up with cushions snatched from chairs, a rolled-up raincoat, and such. Another of her complaints is that maids who pack and unpack bags, disarrange her things so that it is difficult to find them. On this point, I think valets ought to be trained so that in packing men's bags (it doesn't matter so much about the unpacking) they allow the guest to dispose of his own brushes. The Princess, like most week-enders, dislikes breakfasting *en famille*. She says the perfect arrangement is in one Long Island house, where there's a telephone by each bed. All you have to do is to call up and ask for "room-service" as you would in any hotel. I don't understand why more people don't adopt the English idea of sideboard breakfasts. There are very few households nowadays that can have the "room-service" arrangement but, even with our curtailed staffs, the buffet breakfast solves the problem.

One much sought-after bachelor claims that the thing which contributes most to his peace of mind when week-ending is the knowledge that he's going to receive a telegram. He never ventures to the country without having it thoroughly understood with his valet that a telegram will be sent to him. If he's enjoying himself, he reads the telegram without comment. If he is bored and can't bear the idea of staying out the week-end, after reading the wire,

(Continued
on page 62)





The front entrance of the home of Carle Cotter Conway, jr., shows a happy combination of building materials and unusual grace of construction

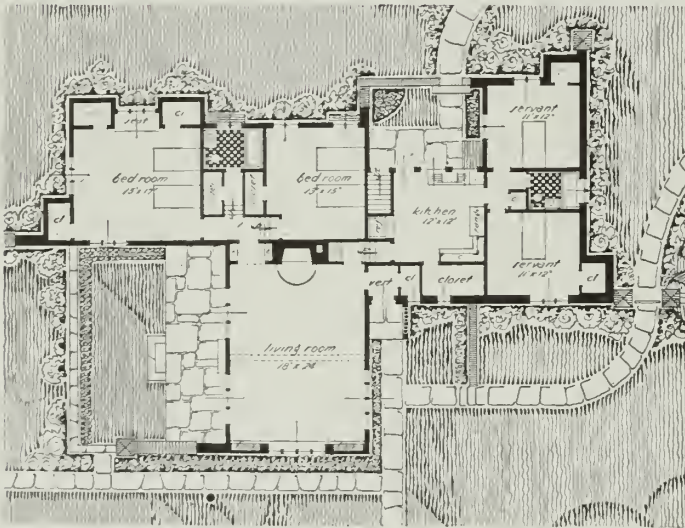
OLD SLEEPY HOLLOW FARM

THE original Sleepy Hollow Farm, where Ichabod Crane wooed the fair Caterina, and from which he departed so ingloriously, is now the country home of Mr. and Mrs. Carle Cotter Conway, jr. Its fifty acres of hills and meadows and rocky ledges follow the fence lines of the old farm and border on Pocantico Lake, Pocantico River and the old Sleepy Hollow road. Ancient stone division-fences go up and down hill and the farm is much the same today as when Irving described it in "The Legend of Sleepy Hollow."

The tales surrounding the place and the meandering quality of the landscape imposed their own limitations upon the design of the new house, especially as the owners wished to preserve the tranquillity of the old

farm. So the site selected was a natural plateau rolling slightly to the east and south with a vista down the valley for many miles. The three buildings—the main house, the studio, and the guest house—spread out along the ridge, and the long, low lines of the roofs bring even the main house close to earth. The two smaller buildings fit as snugly into the landscape as if they had always existed there. A low wall joins the main house and studio, and although the guest house is several hundred feet away, and a small complete house in itself, all three buildings are in harmony with each other and with the site. It is easy to believe that not a single tree was removed from its original site nor an ancient rocky ledge disturbed when this house was built.

The Van Tassel farm celebrated in Washington Irving's old tale is now the country home of Mr. and Mrs. Carle Cotter Conway, jr.



Although the site chosen for the house is not far from the road, a rising hill makes a screen that insures privacy. And to further increase the seclusion the driveway wanders around through the hills, so that great rock ledges and a grove of oaks greet the visitor.

Mr. Duncanhunter, the architect, has used many materials in the construction of these houses—old timber is combined with rough dressed stone, stucco, tile and slate, and wood boarding with various patterns and textures—but they have been so adroitly handled as to give an unobtrusive blend.

The main house is planned to accommodate only the family and some of the servants. A separate cottage is provided for guests, complete with its own living room and kitchen. As Mr. Conway likes to drive his own car, the garage is attached to the house. The studio serves the double purpose of workshop and a playhouse.

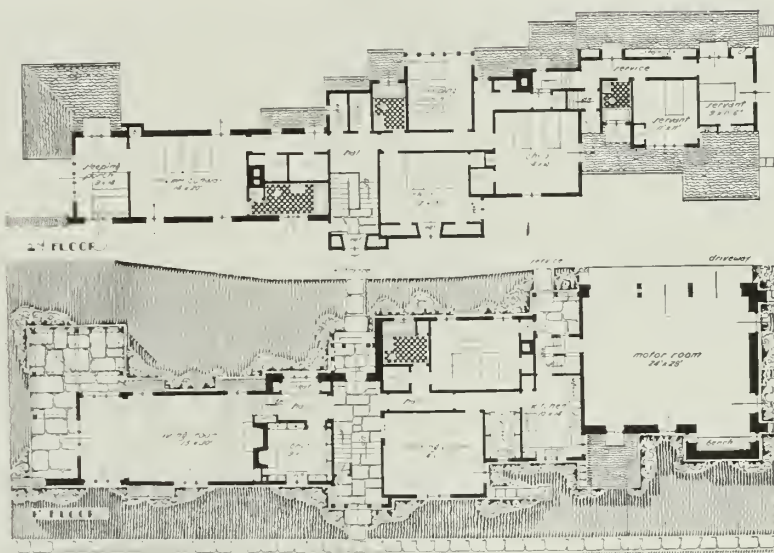
The guest house, which is just over the edge of a low hill, a short distance from the main house, is designed and executed in harmony with its site and with the main building. Stucco is used for walls with brick corbeling about the windows, and half-timber introduced in the gable ends. As the plan shows, this is a complete house with its own living room and service quarters. Mr. Duncanhunter was the architect

The line of buildings begins with the guest cottage, extends through the main building and garage, and ends in the little studio whose roof almost meets the ground. A rough-hewn door, set under the eaves, serves as entrance





The south side of the house with a glimpse of the studio at the right gives a very complete impression of the excellent arrangement of roof lines. The fenestration is at once picturesque and practical. The floor plan at the right shows in detail the planning of both first and second floors, revealing the care that has been taken in planning for sunlight and air



Every building which is a part of the complete composition, although well harmonized, has its own individuality that arrests the interest. This applies equally to the main house and the garage. In the latter building in the center of the roof ridge is an English dove cote; the entrance has wide doorways of rough-hewn beams with heavy wrought-iron hinges



A LAKE SHORE APARTMENT

BY KENNETH PENDAR



ONE color rarely makes a room. But two colors, combined in fresh relation, sometimes will persuade a room to abandon all the habits of decorative triteness it can acquire in a lifetime.

Mrs. Henry Field discovered that when she planned the decoration of her apartment at 70 East Cedar Street, Chicago. It was two colors, white and brown, that made successful her short-cut from tinted plaster, golden oak and crowded furniture, to a comfortable, modern apartment.

After the tints and light oak had given way to white painted walls and woodwork, the simplest of materials were used to carry the two colors into the furnishings. Mrs. Field brought white percale and turkish toweling out of the linen closet into the living room, and made them both social successes. She used the fine white percale

Three windows at the end of a room have always been a decorative problem; Mrs. Field solved it by treating them as one, and designing a curtain to pull across the entire end of the room at night



The modern home of Mr. and Mrs. Henry Field in Chicago is a cool metropolitan retreat, even in midsummer

for slip covers on the comfortable sofa and the big armchairs, and the rough toweling, dyed dark brown, for the single big curtain which pulls across the group of three windows at night, to make a background for the piano and a cage of white parakeets. There are two sets of percale slip covers for each chair and sofa, and as they are easily laundered, they can always be fresh.

White leather is used to upholster two other chairs in the room, and the big white bear-skin rug makes a nice contrast with the dark floor.

The living room in the Field apartment illustrates the cool spaciousness and the emphasis which can be attained by restraint. The only picture in the room, a Stubbs horse portrait, gains importance by being used alone. Two crystal lamps and a fine Queen Anne mirror over the fireplace can be the more ap-

HEDRICH-BLESSING STUDIO

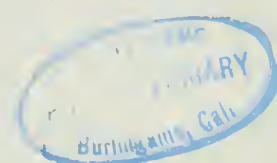


The view of the lake was the most important item in the decorative scheme of the dining room. So the table was pulled up to the windows, and the padded window seat on the lake side used instead of chairs

preciated because few other decorative accessories are used in the room.

Flowers used in this room stand out with all their beauty revealed. For the simple background of brown and white, uninterrupted by confusing detail, makes a fine foil for their colors.

The dining room in the Field apartment, while less original in its decorative effect than the living room, still manages to keep the modern feeling. The table is always set in white to contrast with the dark wood paneling. Old rose brocade hangs at the windows, and the striped shades repeat the blue of the lake beyond. The Oriental rug carries in its small design the colors of walls, curtains and lake giving unity to the decorative scheme.



FRIENDLY STEINS *and* GLASSES *for* SUMMER DRINKS

The haughtiest mercury is humbled before these demure lilies-of-the-valley, as Victorian as the smart white wire chairs, the glass plates, and the crackle pitcher with an ice-chamber in it and a rope handle that commemorates the laying of the first Atlantic cable. Icy passion-fruit juice complements the Victorian setting with propriety, making, with prawn paste, a delicious summer refreshment



CAROLINE WHITING



The circle at the left starts with a silver tumbler for mint julep, and continues through highballs and super-highballs to a formal pilsener glass with a cut stem. Roses are arranged in glass blocks. Two frosty drinks stand in white petals lined with red

Victorian chairs, Arden; table, flowers, and leaf plate, Blanche Storrs; pitcher and glass, Madolin Mapelsden; lily glasses, stand, and plate, Mitteldorfer Straus; refreshments, Fortnum & Mason. Left: Furniture, Mayhew; petal glasses, Mollie Boynton; blocks, Pitt-Petri. Glasses: Braud-Chatillon, Gerard, Corning, Saks-Fifth Avenue, Bouwit Teller, Orrefors, L'Élan, Mayhew. All plants, M. Goldfarb



Three gallons of cold beer in a bell of Danish Metal (non-conductor of heat) tempts one indoors on a hot day. The chromium jar has blue handles, the mug is blue pottery, the napkins are dark red. Setting, W. & J. Sloane

The beer set, photographed on the terrace of Mr. Angelo N. Romano, is putty-colored pottery, the tall glass has platinum banding, and the cigarette holder is of entwining glass tubes with colored ends

Bell and two mugs, Danish and Swedish Silversmiths; mugs, glasses, Saks-Fifth Avenue, Alice Marks, Camark Pottery, Orrefors, Altman, Baphe; jar and coaster glass, Alice Marks; napkins, Lord & Taylor. Right—chair, Nicholas & Parker; tables and beer set, Altman; glass, coaster, Saks; ashtray, Gerard





The black lacquer of the drawing room fireplace, with its small accessories of silver, is in sharp contrast to the soft colors of the room, which range from American Beauty to shades of white

A New York Apartment

A cosmopolitan interior on a skyscraper

BY HARRIET VON SCHMIDT

WITH their Roumanian home in mind—a villa set in the midst of lawns and flower beds, and reached by a winding road off the main Bucharest highway, it was difficult to imagine what the New York apartment of Mr. and Mrs. Georges Metaxa would be like. It would not have been surprising to find some similarity between their old-world furnishing in Europe, with its delicately carved woods, and their recently decorated rooms on top of an American skyscraper. But any expectations of stepping into a traditional Roumanian setting are quickly dispelled. Rather it is like finding oneself in one of the new apartments in Auteuil facing the Eiffel Tower. For the Metaxas believe that apartmental decoration is most successful when it frankly reflects the tempo of contemporary urban life.

Madame Desestret at L'Élan was largely responsible for translating the modern ideas of the owners into reality. But neither client nor decorator was content with creating simply a smart décor. Their



A pleasant combination of bold and delicate pattern is introduced into the drawing room by the sensitively rendered panel placed above a low bench



in the Continental Manner

signed for Mr. and Mrs. Georges Metaxa

own way of life must determine what was selected and what was rejected. Also the apartment must allow for growth and change. For some of the pieces of furniture and accessories are still in the making, and pictures appropriate for a particular setting and at the same time pleasing to the individual are acquired only over a long period of time.

Mrs. Metaxa desired that there should be contrast in the coloring of the various rooms rather than the usual closely related scheme. Consequently one passes from the delicate American Beauty-to-white of the drawing room into a dining room where the colors range from *tête de nègre* to a silvery champagne. In Mr. Metaxa's room aquamarine, shades of orange, gunmetal and black have been effectively used against pale blue walls. For her own room Mrs. Metaxa selected tones of copper and brown with a peacock blue chaise longue for accent. And in the foyer white with dull black in many textures have been combined.

Throughout the apartment beautifully grained and colored tropical woods have been skilfully combined

This spacious and modern bedroom is in tones of copper, peacock blue, and brown. The bed comes boldly out into the middle of the room and serves to break the squareness of the interior

DOROTHY CONNABLE



Opposite the drawing room fireplace is a wide couch of rose beige, with cushions of white corduroy. A shelf for books and flowers is behind it



Macassar ebony, chromium, glass and leather, with a fiber rug, give a variety of textures in the dining room

with glass, metal and metalized leather. Interestingly woven cotton fabrics and cut and uncut velvets were also used side by side to afford a contrasting variety of textures.

The decorative plan was accomplished without making architectural changes in what was a typical apartment interior. In the drawing room a nicely proportioned black lacquer and brushed chromium mantel, which hides the original nondescript shelf, and a boldly painted oil panel, add much to the architec-

tural character of the room. A built-in bed breaks the squareness of one of the bedrooms, and in the dining room a horizontal roll screen, which covers the door to the butler's pantry and almost one side of the room, lends to the walls a modern quality in keeping with the dignity of the room.

A pleasant feature of this apartment—and one which the modern French decorators have employed—is the use of horizontal planes, which gives a restfulness not to be found in our more vertical schemes.



The foyer is in black and white, with white walls and black and white floors. The chairs of chromium tubing are upholstered in dull black linen

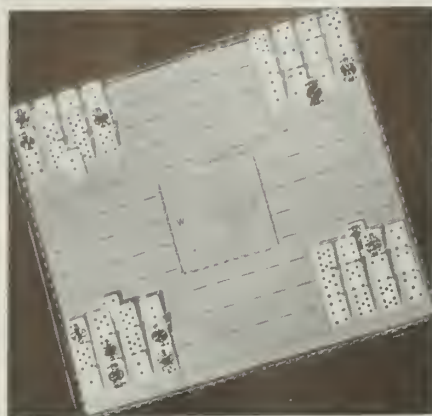


CAROLINE WHITING

ONLY yesterday cork was assigned to duty as a floor-covering and for making sound-proof rooms sound-proof. Now it has been discovered: modern enterprise for making use of new materials has ferreted it out and given its decorative qualities a chance. Georges Wilmet has adapted it to furniture, using various shades to form interesting surfaces. The highboy in the photograph is

on strictly modern lines and decorated with half squares of contrasting dark and light brown veneer. The small table in the foreground is covered with sheet cork of the familiar bottle-stopper color, with white bakelite knobs. The screen is of very dark coarse cork—the kind used for insulation. The chairs are ebonized wood and cork, upholstered in gold silk. All from Rena Rosenthal.

CORK ON MODERN STREAMS



New accessories approved by the practiced bridge player

If your bridge mania drives you to solve intricate problems or review that eight-spade hand you flopped on at the bridge table the night before, carry this blue and white leather folder. The celluloid cards fit into the sockets

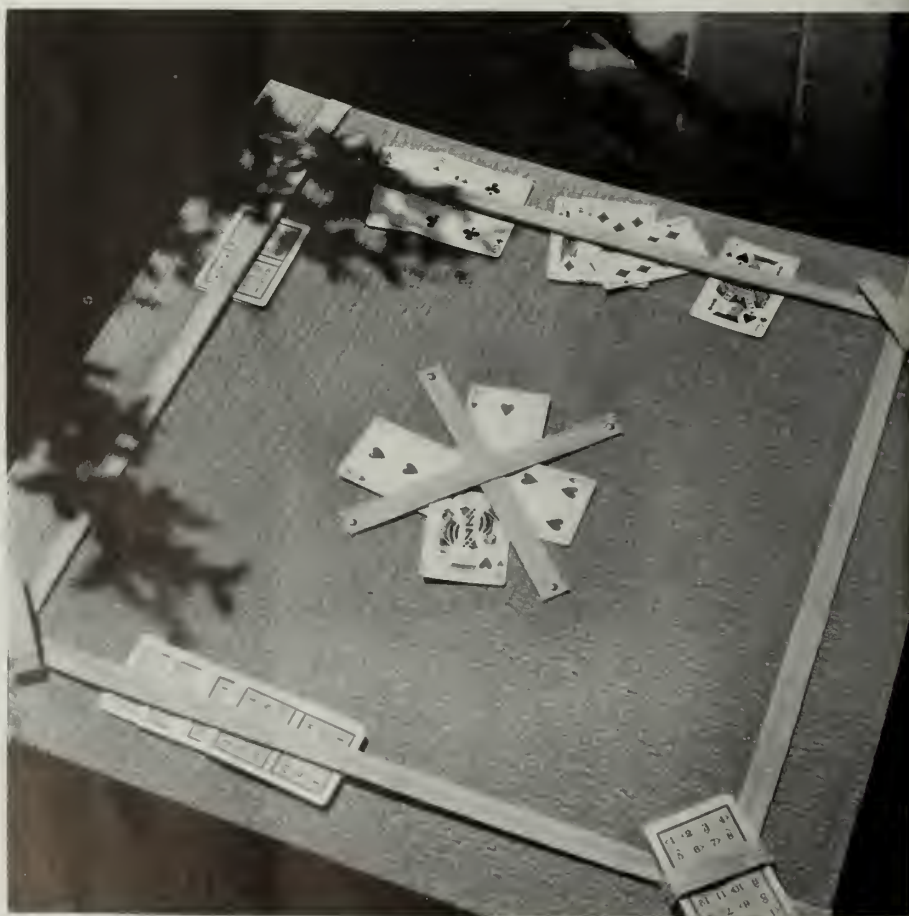
A SHOWING OF HANDS

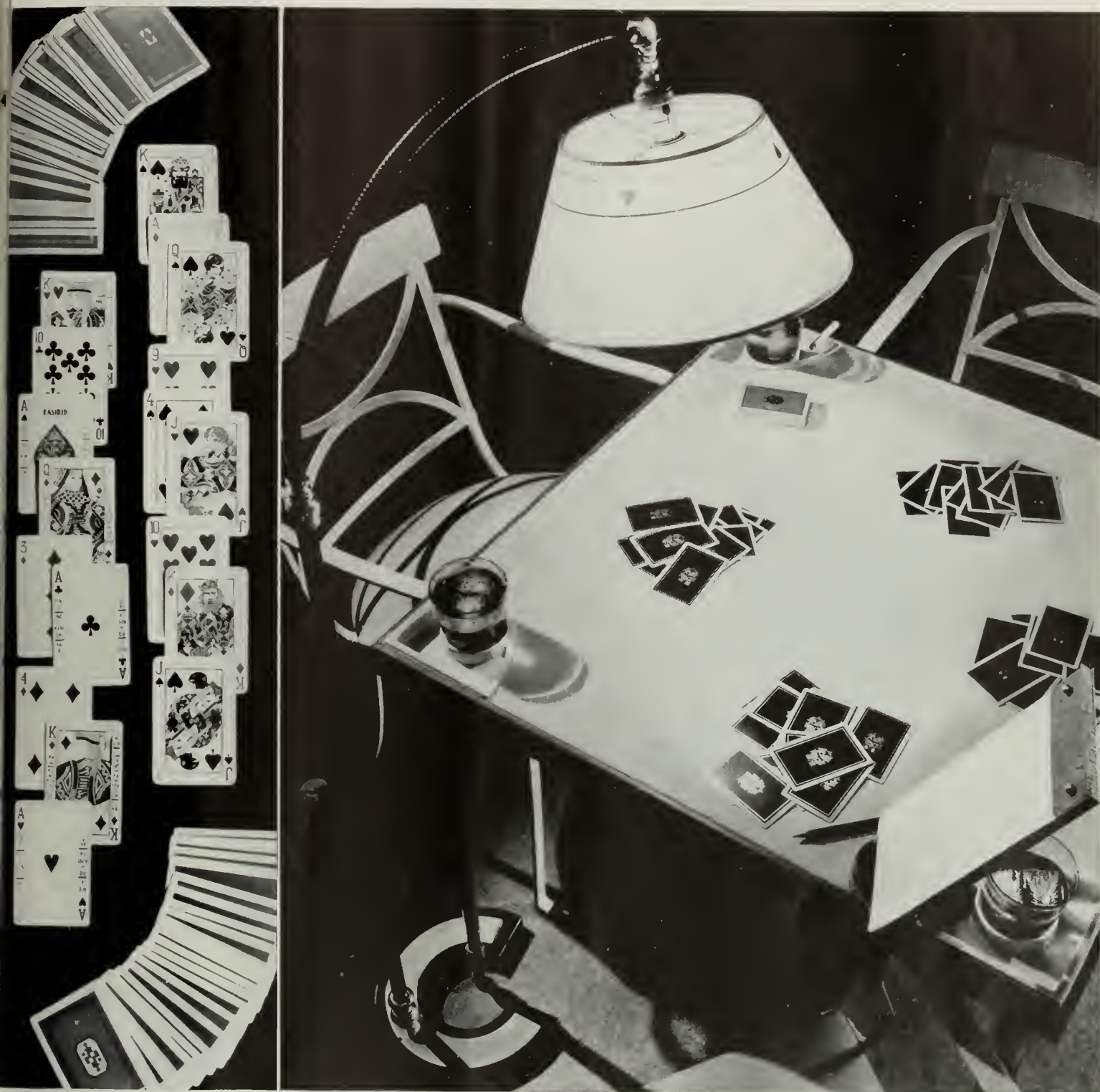
FROM whist to auction bridge to contract is a long and honorable history. Contract bridge has now won out as the king of card games over the die-hards in the auction-bridge school. Every change in the game has meant a greater intricacy in playing or scoring, until now addicts sit grim and intent all day and into the night. There is perhaps twenty per cent luck in the distribution of the cards as they are dealt, and a good eighty per cent of skill as they are played. Contract, therefore, shrewdly combines most of the elements for a worthy fight. You can blame your luck if you lose; you can puff up with pride at your memory, character, and wisdom if you win. Every deal of the cards is a fresh chance to make good—a new dawn. Contract bridge simulates so exactly all the rewards and punishments met in the ordinary activities of living (without any very tragic results except the occasional quarrel between partners) that it is now one of the most perfect of games. Chess is a possible rival historically, but chess is less social, less easy to learn, and the competitive field offers fewer candidates, and with no chance to court the Lady Luck, the gambler passes it by.

Out of a field of well over a million beginners and semi-skilled players throughout the United States, a few experts develop, and hundreds who play the game exceedingly well. These better players have no patience with all the fancy gadgets of the afternoon-tea bridge table. They ask for certain things requisite to their comfort in playing the game. They want first of all a fresh pack of border-backed cards, easy to handle, with plenty of snap.

Scenic designs or dog portraits on the back can be given to the children who are collecting them. They ask that the card table be covered with suede or billiard cloth so that the card stays where it is placed. They want a good center light, equal on all four players, and no gleam on the table that hides the spots in a glare. In an effort to satisfy their cravings, we found in the shops playing cards with a simple design, with a border that makes the tricks easy to count; a folding green table with a pale yellow, washable, rain-proof, sunfast suede cover and with removable bakelite corners for ashtrays and for holding the drinking glass firmly; a chrome lamp whose three-quarter circular base clamping the table's leg prevents its being knocked over by a wandering dummy, and at the same time throws the light to the middle of the playing board; four decorative and comfortable

A light, out-door, bridge-playing board for a windy day has contrasting straps that hold the cards from blowing away. The numbers on the contest cards mark the twelve different distributions reproducing interesting tournament hands





ROLINE WHITING

Top and bottom packs in the panel above are sensible cards for sensible players. Down the right are faces in modern design and color by Johann Bull; on the left the face cards are marked with their point value as a help to the novice

A table set for comfortable play includes the suede top, the ingenious lamp, sockets for glasses and ashtrays in the removable corners, and the all-see score pad

Bridge problem board (upper left corner), Abercrombie and Fitch; out-door board and contest cards, chrome lamp and all-see score pad, Bridge Headquarters; Easibid playing cards, Macy's; cards by Johann Bull, Saks-Fifth Avenue; top and bottom packs, Bridge Headquarters; folding card table, chairs, and tumblers, Mayhew Shop

white iron chairs with green permatex seats; and the contest cards of twelve tournament hands, original bidding and scores included to check against after the play is completed, that can amuse the adept and inform the beginner. Add to these, a score card visible to every player, pencils that do not roll, a drink at the side, cigarettes whose ashes cannot clutter the table, players that love contract and know it, and the scene is set for the most perfect of all perfect evenings. To the novice or to a person who can never understand this fuss about a few pieces of paper with medieval marks on them, the complete absorption of four people at the bridge table is one of the world's minor mysteries. "It takes so much time; they ought to be out-doors; why aren't they doing something useful." But he goes on shouting to deaf ears. By the time he is fifty, he will be playing the game too, if he has not been dragged into it by the younger set at the age of twelve. The contract-bridge player is not interested in making converts, and he has a well-concealed pity for the pious scoffer. Sooner or later that same fellow will be among the addicts too—unless he has heard too much dull talk about freak hands or how a cold, dead hand should have been played.

Fore an'ast aboard the Northwind

Mr. and Mrs. Charles Martin Clark's yacht combines color and shipshape comfort with the best nautical traditions of simplicity



EDWIN LEVICK

In the library, interest centers around the fireplace with its painting of a Colonial wharf scene. The paneled walls are of waxed walnut, and the predominant color in the furniture and hangings is green. The craft is 163 feet over all, and the decorations throughout were planned by Mrs. Clark with Cox and Stevens, the designers of the boat





The afterdeck is likely to be the most popular spot aboard, particularly when it is such a delightful outdoor lounge as this. The chairs and benches are of natural rattan with a blue and orange trim and the cushions are covered to match



This compact guest cabin far astern does not waste a single inch. It takes advantage of the shape of the boat and streamlines its bunks and stowing space to give a modern effect. The *Northwind* was built by Manitowoc Shipbuilding Corp.

The dining room was planned in the eighteenth-century manner around a color scheme of aquamarine walls and a deep-blue carpet. The draperies and seats of the chairs are chintz, and the walls and rug are in tones of blue



FACTS OF DEEP-SEA LIFE

WHETHER you go down to the sea in ships, or whether you merely go shopping for the seaside, ropes and anchors, pennants and sails, penguins and porpoises are offered you as decoration for every odd corner. Certainly nobody is given much chance of forgetting that the surface of the globe is two-thirds covered with water.

As far as yachts are concerned, most of the rope dodads, and pillows with seahorses and flying fish are better left on extended shore leave. They may brighten the beach or the club porch, but the sea-going craft looks for shipshapeness first in everything. Cups should be large and deep so they need not be filled to the top. Whether they are dressed up in pennants and crossed flags is really secondary, although china carrying the owner's insignia has the touch of distinction that one likes to take out on the bounding main. As for cushions, the permatex fraternity go to sea well, and there are others which make bright soft-spots on the fore and after decks. For instance, there are the ones with the tremendous plaids and checks designed by Paul Frankl. These are of the right shape and softness, to fit behind your back in a deck chair or pile in a stern seat.

For down on the beach, or for sailing, a waterproof zipper cushion can easily become an indispensable part of life. You can carry cigarettes, bath towel, compact, playing cards or what-not high and dry in a rubber inside pocket, without feeling a lump as you lie on it. And there are hand-blocked waterproof pillows designed by Vladimir Perfilieff, who explored the sea bottoms with William Beebe.

Time was when white was the only tradition for linen aboard ship. It still holds sway, but the newer dry-land convictions of decoration are making their way across the gangplank. Slightly modified, of course. Recently yacht owners have been having their towels made up not only in colors, but with designs repeating in machine embroidery the boating motifs of the washable paper on the bathroom walls.

Afternoon tea is made seaworthy when served from this modern beige-colored tea set, decorated with the New York Yacht Club pennant. The linen has a row of flags across each corner, and a border of red and blue stripes, while the rattan chair has a wheel design in the back



CAROLINE WHITING

Nautical wallpaper calls for nautical towels to match, not only in color but in design, and the old-fashioned machine chain-stitch which is being used so much for the smarter monograms now, has been drafted for the purpose. The towel at the top was made to order for a yacht, repeating the design of the washable bathroom wallpaper. The two towels below were made for country houses at the seashore



Cushions are part of our reclining years—and here we have for our choosing larger-than-usual plaid ones and plumper-than-usual linen and cotton ones. There are inflating ones for canoeing, and one with a zipper pocket for anywhere. Penguins and fish make a splash of color, and other soft spots wear anchors, appliquéd on in permatex, life preservers trimmed with cotton rope, and flags that signal “Pull up the anchor!” or any other nautical password you happen to fancy, across the upper corner

Opposite page: Chair designed by Grace Hlyman Hutchins for Mr. and Mrs. Charles E. F. McCann’s yacht and made by Bielecky Brothers, Linen, Mosse; tea set, Mrs. Ehrich; silver, Black, Starr and Frost-Gorham. This page: towels, Grand Maison de Blanc; wallpaper, Thibaut. Plaid cushions, Frankl; cushions at top and life preserver, Altman’s; air pillow, Abercrombie and Fitch; penguin, fish and zipper cushions, Lewis and Conger; signal flags cushion, Ovington’s; tennis, anchor and lily, Mayhew Shop

Shipshape existence is adorned by such important trifles as trim cushions, gay pennants and your fancy floating free



A New Shooting Lodge

Mr. Z. Marshall Crane's hunting place is set down in the fourteen thousand acres of old Hope Plantation, near Charleston



Along the winding Edisto river where plantations have scarcely changed in a century, Mr. Crane had his architects, Simons & Lapham, rebuild a mansion of another day into a hospitable shooting lodge

Slaves no longer sing in the rice fields, but as one drives through white painted gates and up between moss-hung live-oaks and magnolias, one still feels the spell of those languorous early-plantation days



Mr. Crane's bedroom has deep green in the old counterpane, the rugs, and the magnolias out the window



From the portico, one passes through an ample hall into the living room with its pure Georgian mantelpiece. The colors of the printed linen draperies are repeated in the hooked rugs. Currier & Ives prints and sporting etchings are on the walls

Festive companies gather about this dinner table after the day's sport, and talk centers around the overmantel map, painted by Edward I. R. Jennings, which charts the game preserves of the estate, marking the haunts of duck, grouse, turkey, and deer



Antique Glass and Modern Silver

THEY MEET ON A DUNCAN PHYFE TABLE AND ARE BROUGHT INTO PLEASANT RELATIONSHIP WITH FILET LACE AND OLD PORCELAINS



A dinner table set by Mrs. George Thompson, with her collection of milk glass, the romantic story of which she tells in her article. She combined with the white glass old green glass, Staffordshire silver and modern flat silver. The chairs are antique walnut, in keeping with the Duncan Phyfe table

COLLECTING American glass and china has been a pleasant and stimulating hobby with me for years, but I think I began to enjoy it fully only when I discovered how happily it may be combined with good pieces of other countries and other times—if the union is made with a respect for the past and an appreciation of the present. Especially today when we arrange our tables somewhat according to our own appreciation of beauty and fashion. We have the old and the formal with us, but we no longer segregate it, hidden back of a mist of museum gloom. I find it perfectly reasonable, and the result excellent, to place the rarest of my Early American glass side by side with the best of modern flat silver. I may accompany it with a bakelite table or Sheraton or Chinese porcelains, with Mexican or Milanese doilies, or something in linen from Canada. I insist only that the ensemble shall be gay, suited to the occasion, with a definite individual

note, and above all things, showing the essentials of good taste, as we reckon that mystical term today.

I was given the opportunity of making a demonstration of this point of view at a recent exhibition at Black, Starr and Frost-Gorham.

I arranged a group of tables showing my old green and blue glass, my milk white glass with transparent edges in association with the newest of Peter Stuyvesant and the oldest of Paul Revere teasetts. To this scheme I added English porcelain, Staffordshire nut and salt dishes, Windsor chairs with velvety lustre, and very old rugs from Turkestan. In arranging my groups of tables I am very careful not to do anything eccentric. I belong to too formal an age for that. Nevertheless I am constantly guided by that leveling hand which has pointed out for me that I may easily present the best table accessories manufactured today with those most aristocratic achievements of our early days when America was first

By MRS. GEORGE THOMPSON

Quite an old-fashioned breakfast table, where the baby is allowed to try out his manners with a milk glass nesting hen nearby, and a pussy-cat on top of his porridge bowl. The milk cup is a sturdy one of old silver. The tray was designed by an early child-training specialist, but the flat silver is of the liberal modern school

Mrs. Thompson liked this luncheon table better than any other arrangement she made. The dark blue glass is in fresh contrast with the Victorian damask. The stem glassware—very rare—from early New England, is green, while the salt and pepper dishes from the South are deep transparent blue



CAROLINE WHITING



famous for her very fine craftsmanship.

An arrangement I especially liked at this exhibition was a breakfast table, very formal, planned for the family in which the man of the house still presides at the breakfast table.

The milk glass used on this table makes the centerpiece and the plates and even the baby's cereal bowl, with a cover carrying a pussy-cat as a handle. The baby's napkin holder and spoon are of modern silver. The saw-tooth or pineapple glass is from the oldest factory of its kind in the country and these specimens are over a hundred years old. The old glass tumblers are from West Virginia, dated 1850. The baby's Windsor chair is over a century old and fits beautifully into the scheme, and the runners are old Italian filets.

I used some of my old blue glass for a small luncheon table. The curious blue finger bowls were made for the *Mary Powell* on her first trip up the Hudson, and that was far back in 1846. In those days it was a ceremonial occasion to take a trip up and down the Hudson on this steamer, and she was beautifully outfitted with the finest of linens and silver. The goblets for (Continued on page 62)

The Ceremony of

BY CHARLES LAYNG

THE gentleman who served as our host at the fragile and delicate tea-ceremony in Nikko was recently engaged in the more robust activity of fighting in Manchuria with the Japanese army. But this is not so incongruous as it seems, for warriors have, from the most ancient times, given their attention to the lighter arts and graces in Japan. We were fortunate in being present at a tea-ceremony conducted not only by an adept host, a veritable Culbertson or Lenz of the tea-caddy, but also in being accompanied by two other guests who knew the rigid regulations. The tea-ceremony is long and to Occidentals wishing to appear not too boorish, it requires considerable preparation in advance. It is rather a strain the first time. The ritual is slow and precise and were it not for its graceful sincerity, the formalized and exaggerated politeness might seem a bit silly.

It would be stretching a point to call a Japanese tea-party "fun." But because it is so formalized, it conveys a feeling of beauty. In contrast to the relaxed manners of the westerner, perhaps it points a moral, even though it might fail to provide any hotcha for the American young. It pictures the ultimate in the attitudes of guest and host; it touches their relationship almost with religion. And though it may be fanatic, it is at least salutary to take part in it.

The code throughout is elaborate and complicated. The tea-house in the garden has been built according to traditional lines and measurements. After an invitation to the cha-no-yu, a personal call the day before the ceremony is expected. We went in Japanese costume, which must be new or at least freshly cleaned, and the tabi, a sort of moccasin worn



with the wooden shoes, must be absolutely new.

To the ceremony, itself, we brought, each of us, a thin piece of silk, about six inches square, a new hand-towel, toothpicks, a plain white fan, some thin paper, and incense, each of which things has its place in the ceremony. We arrived, according to custom, a half hour early and waited on a bench outside the tea-house. When we were, at length, all present, the leader among us announced this fact to the unseen host by sounding a gong. The host appeared and welcomed us into the house, and immediately withdrew while we washed our hands, sprayed our mouths, and went one by one through the guests' entrance into the tea room. This entrance was only three feet square and we, in our Occidental enormity, had to scrunch through—a symbol of our approach to the affair in a humble spirit.

Inside, the guest in the lead looked carefully at scroll-picture, furnishings, incense burner, and the flower arrangements, prepared with infinite and sen-



A Japanese tea-party pictures the ultimate in the attitude of guest and host; it touches their relationship almost with religion.

Cha-No-Yu

TEA DRINKING IN JAPAN IS NOT A SOCIAL PASTIME, BUT AN ELABORATE, DECOROUS RITUAL



sitive art. And each of us did likewise in turn, that we might compliment our host later on his good taste. At this point, a sliding screen opened and he appeared, greeting his guests with a profound obeisance and much sucking in of breath. We returned the bows, as we knelt on mats, touching our foreheads to the floor—a very healthy athletic exercise.

The tea kettle and all the other paraphernalia were in place, and the host lifted the kettle to dust the edges of the hearth with a feather, which, I was told, must be an eagle's feather, preferably from one caught on the northern island of Nakkodate. This was a signal to us to draw near and watch the fire being replenished, but to return to our mats immediately again.

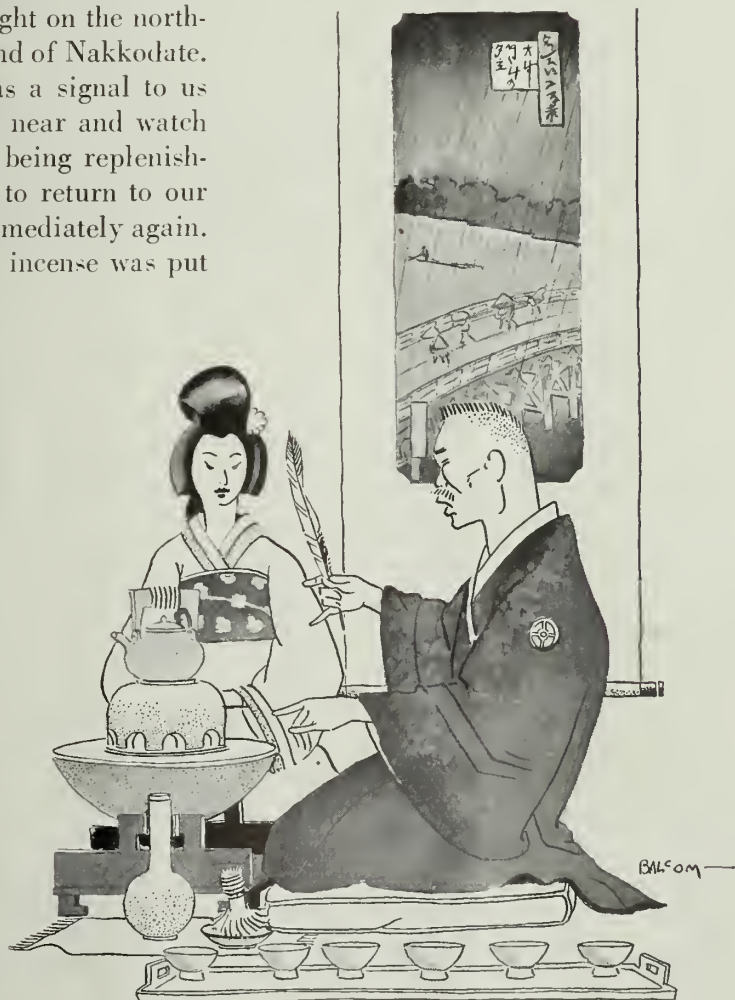
Then incense was put

on the coals and the leading guest requested the honor of examining the incense box. We all in turn thereafter appropriately admired it. Dinner was now served. The host himself brought in a tray for each of us and we wiggled forward on our knees to meet him half-way. We wiggled, but the Japanese guests seemed to glide. After each guest was provided with a tray, our host retired to a separate room.

But still we had to watch our manners. In the manipulation of the chopsticks, there are no less than fourteen possible gross violations of etiquette. Any dish served the guest must be as if newly washed when he has eaten. Prohibitions cover the subjects of conversation; relationship of father-in-law or son-in-law is taboo and money talk is out of place.

The host returned to the tea room to pour out for each guest the first cup of Sake, the Japanese rice wine. Then a large, lacquered wooden kettle of hot water was passed, each pouring water into his rice bowl. Bowls, trays, and chopsticks were finally wiped clean with the tissue paper brought with us, and the host removed the trays. Sweets were served and we all filed out again into the waiting room, for the "intermediate retirement." We washed our hands and sprayed our mouths once more, and a second sitting was announced by gong.

Now, for the first time, tea was served. Soothed by the accompanying graceful compliments of his visitors, the host prepared the first tea—a soupy fluid called koi-cha, made of powdered tea leaves. He beat it with a bamboo whisk-broom under prescribed formula. The tea bowl was passed in loving-cup fashion, each hand covered with the silk piece brought with us. Three sips of tea were taken by each, while the leading guest inquired, according to rule, what kind of tea it might be, and whence it grew. The dregs were inspected, the aroma inhaled with rapt looks and polite murmurs of pleasure. Then the caddy, the spoons, and the caddy sack were reverently inspected and the host repeated the history of each, as he was flatteringly requested. With the serving of the thin tea, the *usa-cha*, strict formality, relaxed. Everyone now smoked, and conversation lost something of its ritual. Having gone through this delicate, almost sacred ordeal, we feel ourselves a humbler, more chastened guest.





CAROLINE WHITING

Gladiolus are decorative in a tall vase of etched crystal, and snapdragon in one wide at the top

A pottery bowl is becoming to corn flowers, a wooden one to Sweet William, a shallow, Spanish pottery box to forget-me-nots



For Flowers of High

ROSES and zinnias and asters, when they come into the house from the garden, usually find a suitable welcome awaiting them. Every summer house has a score of deep pottery bowls and middle-size vases that will accommodate them to the comfort of the flowers and to the esthetic satisfaction of the hostess.

But what to do with pansies and pinks and morning glories, whose one-inch stems are too long to float and not long enough to stand? And where to put the gladiolus and foxgloves except in the cut-glass vases mother used for American Beauties when she made her début?

LONG STEMS AND SHORT STEMS CALL FOR

White syringa is twined within the rim of a hand-made silver bowl, and single blossoms of pyrethrum have little hollows on a blue glass slab

On the opposite page long-stemmed red poppies are accorded their full grace and color in a slightly flaring coppery triangle-metal vase

Tall vase, Orrefors; crystal bowl, Corning; silver dish, Jensen; slab, Russel Wright; left, bowl and box, Gerard; wooden bowl, Russel Wright. Opposite page, tall vase, Chase Brass & Copper Co.; bottle and open-lotus dish, Gerard; square crystal vase, Mrs. Ehrich Company

and Low Degree

With these neglected Cinderellas of the summer garden in mind, we present here bowls and vases that will exhibit them so beautifully that not even the gardener will hide his best blooms from the shears.

Mr. Stephen Gerard Smith, of Gerard, to whom a primrose by the river's brim means also a vase which must perfectly complement the primrose, arranged the flowers. And we call especial attention to tawny red poppies in a burnished copper vase, to syringa twined within the rim of a silver bowl, to starry white pyrethrum on a blue glass slab, with holes through which the stems may find the water.

VASES APPROPRIATE TO THEIR STATION



The lotus dish above of hand-wrought aluminum is suitable for sturdy stems set in a holder, but foxglove needs tall, straight sides



The long stems of African daisies show through a colorless Venetian glass bottle that is perfectly proportioned to the flowers

SCULPTURED BRONZE ANIMALS

Paul Manship's designs for the tall gates to the main entrance of New York Zoological Park

THE animal lunettes in Paul Manship's great bronze gates to be set up in memory of Paul J. Rainey have been on exhibition in New York for several weeks at Averell House. We are showing here the deer which figure in one of the lunettes and the black bears which decorate the other. These figures, so tranquil, so sensitively posed, profoundly express that quality in animal life—something large and great, very remote from civilization, which is inherently decorative, as are all natural things when undisturbed.

If you have at all vividly in mind Manship's earlier work, those Blake-like, mystical figures flying through space, as remote from life as smoke drifting out to sea, yet with the power to influence feeling, you come to this new expression of his definitely startled. These animals are presented with such clarity and simplicity that they have not only the beauty and humor inherent in wild life, but are so modeled, with such a sense of sculptural form that they are great art.



A crane somewhat critical of the other zoo inhabitants



DE WITT WARD





The North American black bears which form the lunette of one of the sections of Paul Manship's new bronze gates for the Zoological Park



Manship's penguin done with simple, characteristic outlines—a humorous bird



This family group of three deer fills the lunette of one of the bronze gates, which stand thirty-five feet high



A pack train sets out from Château Louise in Canada. Above, the first encampment after a mountain climb

SITTING THE TROT—

Cowboy riding is the fashion through the Rocky mountains

IF we had our way, we would pass another law—that every city inhabitant along the eastern border of the United States should be compelled to spend at least a month riding horseback through northern Montana or up over the border into Canada. Not because they might swell with pride at our native glories, our national parks, and far-flung boundaries; not because it is sheer contentment to fish for trout out of a glacial stream, ride a sure-footed horse up a narrow precipitous path, or eat canned food tasting like ambrosia, but for that old discarded Puritan reason, it is good for the soul.

In the East we become involved in petty things. We are little mice in a cage. We think it important just to make money to support us in a place where making money is the chief sport; we

CANADIAN PACIFIC PHOTO



BOUND WEST

the national parks of the Northwest

imagine that the arts are important, pictures, the theatre, reading books, or publishing magazines; or that we ourselves are important. Nonsense, that is the dude in us; to the cowboy these ultra-refinements are ridiculous. A good horse, the smell of sage, and a wide horizon—only these things are really important. To realize that is good for the soul. Even the foliage on the deciduous trees in the narrow landscape of the East seems sentimental when you return. There is too much detail, no line, no scope.



But if you are lost to the Eastern life beyond salvation and are dragged reluctantly to the West, there are hotels that will give you golf, tennis, and swimming. You can hang about Glacier Hotel, for instance, and never know what a pack trip is about—except that the sight of those thorny peaked ranges outside your window will eventually give a pull to the forgotten primitive in you. You will be out on the trail. Your white clothes will be thrown aside for a pair of blue jeans. Even your smart riding habit may be shorn of its smartest items. You will soon learn that your riding boots are too heavy to walk in comfortably, if you want to slide off your horse's back going down the mountain at a dizzy angle. Layers of sweaters, some heavy, some light, peeled off and rolled behind the saddle as the sun gets hot, are easier to manage than a riding coat. Carry some flannel and some cotton shirts, but never mind the tie. And if you are feminine, resist the ten-gallon hat. It is best not to pretend you are a cowboy until you can sit to the trot, or rope a wild horse. The cowboy uses the big hat to keep off both sun and rain, but a cowboy (*Continued on page 63*)



HITEMAN

Even the sure-footed horses of the Rocky mountain ranges are balked by some of the towering peaks in Glacier National Park; Gibraltar of Piegan rises above the dude and his mount. In the snap, guides throw a diamond hitch



Classical Greek statuary was not so different in line from these pieces of modern Italian garden sculpture

Common or Garden Talk

Observations of an Amateur Gardener

PROBABLY the only creature besides man who does a landscaping job around his home is the gardener bird, or bower-bird. It takes a very active interest in both the romance and aesthetics of home-building. I ran across an old horticultural volume the other day which describes Signor Beccari's discovery of the gardener bird in the virgin forest of Mount Arfak, 4,800 feet above sea level. He says that the bird had built of *dendrobium* orchid stalks a neat hut two or three feet across. The space in front of this was carefully cleared of rubbish and laid out in an ornamental pattern with bright bits of fruit, blooms from the orchid stalks which make his shelter, and other brilliant-colored remnants of forest vegetation. Immediately in front of his hut, the bird collects his choicest treasures. He seems to use this as a wooing ground, where he struts up and down before

his mate, and presents to her the booty of his day's adventures. There is a theory, too, that this hut is not the bird's nest, but that his nest is hidden elsewhere, and the dome is built only for a playhouse.

SIMPLE lines associate so pleasingly with growing things that designers are turning their attention to modern sculpture for outdoor use. The pair of figures pictured here were brought by Gerard from an exposition which is held annually at Monza, North Italy, near Milan. They are six feet high and each is carved from a single block of grey Custoza stone. This material is used in great quantities by the Venetians for garden pieces at their summer places in the country. Although it is so soft you can almost cut it with a pen-knife, it is also very weather-resistant, which makes it practical for

use in unprotected spots. The disfavor with which garden sculpture is regarded by many garden enthusiasts is due largely to its over-use in small gardens. A massive piece of stone needs a great deal of space and plant material to offset it, or it will dominate the garden like a grotesque, misplaced deity.

THE exhibition of plant forms in ornament which is being held at the Metropolitan Museum of Art, with the New York Botanical Garden and the Brooklyn Botanic Garden cooperating, will last until September 10. Juxtaposition of living plants with motifs on silks, wallpapers, porcelain, and other decorative objects, makes it possible to measure the imaginative quality of each designer's work.

The most interesting details of this exhibition are the stylized designs in which plant forms are less literally treated. The acanthus plant, for example, has so long been a favorite for classical ornament that some of its expressions are scarcely comparable to the original plant.

THE old-fashioned lilacs that used to grow along country driveways had a champion in Mr. Anton J. Hodenpyl, who made a fine collection of lilac species for his Locust Valley estate before his recent death. These old plants do not make such a splash on the landscape as their highly-bred descendants, but they have the kind of wilding grace that one gets occasionally from the pages of old herbals. Mr. and Mrs. Hodenpyl chose species plants instead of the showier hybrids for a great deal of the planting at "Hill House."

MRS. Gifford Pinchot, whose enthusiasm for flowers lags only a little behind her political interests, was in her garden recently when a stranger came to call. She was at a loss to know just what the purpose of the visit was, but had a half-guilty feeling that she should know without being told. Hoping that some clue would come to her, she threw herself into the business of being the gracious hostess. She was doing everything she could to make intelligent conversation.

"And what do you do?" Mrs.



Acanthus growing, and conventionalized for ornament



Dragon grapevine design on a satin court costume



Iris-embroidered hanging. Candace Wheeler, designer

Pinchot asked with concern.

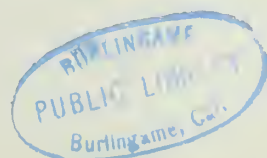
"I am a pianiste," said her enigmatic caller.

"Oh, you are!" exclaimed Mrs. Pinchot warming to her. "Well, you must come right down in the garden and see mine!"

NEW YORK'S "thoughtful denizens", interested in the controversy over whether the reclaimed area of Central Park shall be a garden spot or a playground, would be amused by an editorial which Andrew J. Downing, father of landscape architecture in America, wrote for the first Annual Report of the Central Park, January 1, 1857. Mr. Downing, defending vigorously the using of the grounds for a city park, gave this picture of its future: "Pedestrians would find quiet and secluded walks when they wished to be solitary, and broad alleys, filled with thousands of happy faces, when they would be gay. The thoughtful denizens of the town would go out there in the morning, to hold converse with the whispering trees, and the weary tradesmen in the evening, to enjoy an hour of happiness by mingling in the open spaces with 'all the world.'"

IT ISN'T just bees' luck that leads other members of a swarm to locate a deposit of nectar from which one bee has had his fill, if we are to accept the theory of Professor K. von Frisch, student of bees-at-home. He says that when a bee returns to the hive after a morning's work, if he has been successful, he will perform the "nectar dance", going round and round in a circle. The other bees crowd around him, and smell the odor he carries. With that as a clue, they are off to match the smell to its flower. Should the flower be without odor, they will trace the honey by the bee's own odor, for when a bee discovers a flower full of nectar, he sprays it from his bee-scent sac. Each bee performs the nectar dance when he returns to the hive, but when there is no more sweet fluid left, comes home without ceremony, and no more workers go to that flower. The nectar dance should not be confused with the pollen dance, which is quite a different thing, according to Professor von Frisch.

G. A. Y.





ORSENTIGO COMPANY

BY ALL MEANS LET A DECORATOR HELP YOU!

NO one would think for an instant of building the house of his dreams without the guidance of an inspired architect—yet, strange as it may seem, we still find beautifully designed houses that are merely “furnished” . . . homes that might so easily be made completely enchanting by the skilful touch of the Interior Decorator.

How wise we are to recognize that more than good taste is required for successful decoration—for to inherent good taste must be added practical experience in where to find the things that express that taste.

How sensible to acknowledge that only those men and women who devote their lives to the study and application of interior architecture—are equipped to give expression to our own aspirations.

How wise to realize that only these close students of our needs can know the changing tendencies in

decorative fashions—can choose with sureness the materials, the colors, or the form that herald the full beauty of the dawning mode.

Agreeing, then, that the counsel of an Interior Decorator is needed if our homes are to have a loveliness which will touch the spirit of all who enter them—let us consider that Now is the accepted time to make decisions—Now is the time to consult a Decorator—Now, while time permits for the carefully considered decorative scheme—and while Artists, Artisans, and Craftsmen are available—and, finally, before prices for labor, fabrics, furniture, and appointments start their upward climb with the new era that is so close upon us.



MANOR HOUSE

This Advertisement, the third of a series, is sponsored by the following importers, wholesalers, and manufacturers of fine furniture and fabrics

FINE FURNITURE

CASSARD-ROMANO CO., INC.
305 East 63rd Street

THE MANOR HOUSE
22 East 67th Street

HARRY MEYERS CO.
136 West 52nd Street

ORSENIGO COMPANY
383 Madison Avenue

PALMER & EMBURY
222 East 46th Street

SHAW FURNITURE CO.
730 Fifth Avenue

DECORATIVE FABRICS

THE GREEFF COMPANY, INC.
509 Madison Avenue

JOHNSON & FAULKNER
43 East 53rd Street

F. SCHUMACHER & CO.
60 West 40th Street

SEELEY-SCALAMANDRE CO., INC.
660 Madison Avenue

STROHEIM & ROMANN
35 East 53rd Street

J. H. THORP & CO. INC.
250 Park Avenue



FREDERICK BRADLEY

A COOL INDOORS

Green trees and brilliant perennial borders are not new materials in the decorative treatment of four walls, but they become very important considerations in the rooms shown here. The breakfast room of Mr. and Mrs. Lynde Selden's Greenwich home takes its keynote of coolness from the black and white marble floor. Mrs. Selden had Ruth Collins design the malacca furniture especially for this interior

Projected into the Westchester garden of Mr. and Mrs. Henry Ittleson, this sunroom becomes the favorite summer retreat at "Cromwell House." There is refreshing complement for the inlaid rubber floor in the polished surfaces of holly wood, chromium, bakelite and plate glass. The sofas are upholstered in Bremen tapestry—a contemporary design in tones of gray and rose

JAMES SUYDAM



Aristocrats from the Lowlands

(Continued from page 8)

uses a different artifice to ensnare its insect servants. In the jungle, when a bud of this species has matured, it rips open on a cloudless morning at exactly six o'clock. The lower part of the flower forms a vessel into which a sweet fluid drips constantly. The edge of this bucket is nicely unstable so that when bees and flies crowd upon it to sip the half-intoxicating fluid, they tumble off into the bucket. Their easiest escape is through an aperture where the pistil of the flower is located. As they struggle through this the pollen which they have previously accumulated is scraped from their bodies and fertilizes the flower.

Another jungle species, *Angraecum sesquipedale*, seemed so over-equipped by Nature that scientists were puzzled for years as to how it could be pollinated. The bloom of this orchid has a spur from fourteen to twenty inches long, with the female parts located so high in this spur that it seemed incredible that any insect could approach them. But a moth was finally discovered in the region, with a proboscis which was about a foot and a half long—apparently designed-to-measure to meet the orchids needs!

Perhaps the most peculiar of all orchids is a species which performs a feat unknown among other flowering plants. It bears two sets of blossoms, absolutely different in shape and coloring, and apparently independent as to function. At least one set has both male and female parts and is capable of propagating. The famous English collector, Skinner, sent to Guatemala for some of what he thought was a beautiful new variety, *Cynoches egertonianum*. After obtaining two shipments of seemingly authentic plants of the species and having them disappoint him by blooming with the familiar *Cynoches Ventricosum* flowers, he himself took plants from their native habitat. They bloomed on the boat enroute to England, so he was sure that at last he had his choice variety. But in his greenhouses, they amazed him by blooming the next season with *Ventricosum* sprays. While these sprays were still blooming, a new set of buds came, and produced a spike of totally different blooms.

Since it has become generally known that orchids can be grown by the amateur, interest in this flower has captured the imagination of thousands of people who had heretofore turned their garden efforts to less dramatic vegetation. Aside from the fact that orchids require a humid atmosphere, many varieties can be grown with little more care than any other greenhouse plant. Humidity can be provided for a few plants in a Wardian case.

It is just a century since William Cattley became the first successful private collector of orchids and gave his name to the variety of pale purple orchids most frequently seen at debutante balls. A great many vicissitudes have gone into the evolution

of such a show as that at Longwood, from the simple beginnings of this English collector. Many of the early botanists who came under the spell of the orchid lost their lives in a perilous effort to get a new species from the top of a jungle tree. Others realized too late that the flower they prized most was a favorite, too, of the deadly coral snake.

Collecting is an expensive, exhausting business. Some South American varieties are grown on rafts for six months after they have been gathered, before they can be brought successfully to their new home. Only hardy plants will stand up under the long trip. Several years ago a shipment of twenty-seven thousand plants from South America arrived here with only two surviving.

Orchid seeds come about a million to the pod, look like dust, and stack up to thirty thousand before they weigh as much as a grain of wheat. For a long time it was thought that they were incapable of fertilization. Finally it was discovered that the seed had to be germinated on a certain kind of moss, which predigests the food for the infant plant. An orchid seed has no seed coating, and no food stored in it. When it germinates it looks like a little green bubble. The whole problem of orchid-raising was revolutionized when the laboratories of Cornell University discovered a few years ago that orchid babies could be raised on sugar.

Most orchids are planted now on an agar solution of sugar in flasks, and kept there for six months or a year. Year-old orchids have two tiny grass-like leaves, measuring about half an inch across. They accomplish less in a year than a grain of wheat does in a week. For the rest of their lives they live in pots or wood baskets which are filled with peat moss instead of soil. It takes seven or eight years of growth before an orchid plant is ready to bloom.

Mrs. R. B. Strassburger had an apparatus as complicated as a baby-incubator at the show, demonstrating her experiments with orchid seedlings. She has sterilized air pumped into the flasks to the infant seedlings every few hours.

The modern orchid-house, where the humidity can be regulated to a fraction of a degree, makes the first attempts at providing moisture seem awkward indeed. In the Botanic Garden of Calcutta, orchids were planted in notches cut in the trunks of trees. One of the early experiments was to suspend a vessel above each plant, with a string attached to a hole in the bottom, so that a continuous stream of water ran down on the upper part of the orchid.

Almost every kind of container was tried on long-suffering plants before it was discovered that most of them can be grown in ordinary flower pots. Some plants were even suspended, completely un-potted, in the damp greenhouse atmosphere.



A SMART HOME IN THE TOWERS



Living-room in a 5-room apartment by Alavoine

To enjoy the ultimate in distinguished town living... this is what living in The Towers means. It combines smartness with economy and freedom from responsibility. All Tower Residences are charming private homes...planned by world-famous decorators. Private Tower entrance.

THE TOWERS OF THE

WALDORF-ASTORIA

PARK AVENUE • 49TH TO 50TH STS • NEW YORK

☆

FILMS of the YEAR

MORE than four hundred full-length films were shown in New York the past season. Creighton Peet reviews and criticizes the best of the year most entertainingly in a special article in the July issue of

THE
STAGE

50 East 42nd Street
NEW YORK CITY



HOTEL MARGUERY

270 PARK AVE. at 47th ST.

New York

WICKERSHAM 2-9000

SINGLE ROOMS \$4 and up
With bath

DOUBLE ROOMS 5 and up
(Twin Beds) bath

SUITES 10 and up
Living room, bedroom and bath

WITH SPECIAL WEEKLY AND MONTHLY RATES

Extremely Fine

— small and large housekeeping apartments at reasonable rentals —
in a building of unusual distinction.

Hotel service available

300 PARK AVENUE

49th to 50th Streets

Management of

Douglas L. Elliman & Co. INC.

15 East 49th St. PLaza 3-9200

**2 to 16
Rooms**

FOR HOMES

of Distinction

WHERE rich organ music is a daily part of life's enjoyment—there will you find a Wurlitzer Residence Pipe Organ. Compact, beautiful in tone, played by hand or electrically with rolls. Write today for beautiful brochure.

PRICED FROM \$5600

WURLITZER*Residence Pipe Organs*

120 W. 42nd St., New York City



THE ROOSEVELT BOWL

IN the Yale Gallery of Fine Arts is a christening bowl, made by Cornelius Wyncoop, a New York silversmith, about 1725—for Isaac Roosevelt, great-great-grandfather of President Franklin D. Roosevelt.

Its lines are so beautiful that we are reproducing it and making it in various sizes. Its weight and workmanship are substantial and in keeping with its character, and that of the family for which it is named.

The standard size is 9" top diameter and 4 3/8" high. Its present price is \$55.00, subject to advance in silver.

For use as a flower or fruit bowl—either for the dining table or elsewhere, it is marvellously effective.

At your jeweler or write to Dept. A for further information.

GRAFF, WASHBOURNE AND DUNN
SILVERSMITHS

142 WEST FORTYFIFTH STREET
NEW YORK CITY

Week-end—as I Like It

(Continued from page 26)

he announces that Aunt Jessie has just died, or a friend from England has been suddenly taken ill in New York. At any rate, the telegram is a way out. And, to make sure of it, he goes to the country in his own motor, taking no chances on a lack of conveyance in case he decides on a hasty retreat.

To Dwight Fiske there is nothing more annoying than not having drinks at hand at any hour of the day—not that he uses them twenty-four hours, I might add. He says a host never knows when one of his guests may feel himself tottering and in need of being bolstered. In registering this complaint, I'm sure he couldn't have had in mind Mrs. Christian Holmes' house out at Great Neck where the "refreshment" service is perfect. In fact, one of the favorite sports of the guests is to try to stump the butler—an impossible feat. Demand anything from a Pink Lady, White Lady, or a Gay '90's "Pousse Café," and you'll get it.

After so many wails on the importance of being left alone, it was refreshing to have Ilka Chase say that she did not want to be left to her own devices as a week-end guest. "I might just as well stay home," said she. "I like and expect something planned when I go away for a week-end." Another one who believes that the "let 'em alone" theory can be overdone is Helen Ufford who admits that she likes to be taken around to parties when week-ending—but she modifies the statement with "after five o'clock."

Peggy LeBoutillier says she thinks

most of the younger crowd cry for simple week-ends as much as do the older folk, especially at the beginning of a summer season when people are tired of the formality of town anyway. When September comes around, that's a different matter, as you're more keen to have a go at a real party.

When I asked Whitney Bourne "What makes the biggest hit with you when you're off on a house-party?", I didn't expect that I would receive the same comeback which had been thrust at me by her older sisters in society. But—"Oh, I just want to be let alone, not dragged about from place to place," she said. After further gossiping, however, she admitted, "But I know perfectly well if I asked people to spend the week-end with me, and had nothing planned, they'd be furious!"

Some hosts, like the Ed Huttons, have a "program of events" placed in every guest room. If it is explained to you (as the Huttons do), that you aren't being driven into any of the events planned, it's pleasant to know what there is to choose from in the way of excitement.

All of which statistical information seems to result in this simple formula for week-end entertaining: Give your guests all the luxuries to which they are accustomed, including extra pillows and extra drinks; offer them entertainment but don't force them to accept it; and above all be casual, though cordial. The other side of the fence, the Griseldas among our hosts and hostesses are yet to be heard from.

Antique Glass and Modern Silver

(Continued from page 47)

my breakfast table are very rare; the silver-topped sandwich glass made in South Boston in 1855. The vases on this table have crystal balls to place over the opening. These were called "witches' balls" in New England and were supposed to keep the dust out of the vase when there were no flowers in the garden.

In setting the dinner table I tried for a more formal note. Again I used some of my finest milk glass, the American variety which is not so heavy as the English nor so awkward as the German. It has the delicate translucent edge that I have never found in any reproduction. This luncheon table I kept pure in design, very early American except for the Stuyvesant silver.

My finest milk-white glass I found well off the beaten track in an old manor house much in disrepair. I have always liked it the better for the romantic story told me by the caretaker. He was at the entrance of the manor house and we told him what we wanted, very tactfully indeed, because although people may be willing to sell their heirlooms, they do not want to give you that impression. He told me that after the

tragic death of sisters living in the old house there was only one relative alive, a nephew in Italy, who would be glad to have all the dining things sold. He took us in the old fashioned dining room where I found a table completely set with milk glass, ready for a wedding party which had never taken place. The room had never been touched since the table was first set, and was heavy with dust.

Back in the fifties the family was a very important one, composed of three devoted sisters, the youngest of whom was deeply in love with a young man considered not her equal socially. But the young girl was determined to marry him and finally the two older sisters gave their reluctant consent and everything made ready for the ceremony. On the morning of the wedding day the young man heard the gossip of the family's attitude toward him and sent a brief word to the young bride-to-be, that if he was not good enough for her sisters he would never marry her. The young woman waited for no explanation, sought none, but promptly killed herself, and the two elder sisters left the house, with everything waiting for the wedding.



THE SKY GARDEN

New York's intimate and popular Roof... entirely redecorated... gay... attractive... different... the city's lights twinkling below on every side.

Continuous dinner and supper dancing... LEON BELASCO'S dreamy music, alternating with Senor Alfredo's Marimba Band... entertainment.

Diner—Prix Fixe \$1.75 to \$2.25
Sauper—Couvert on week days \$1.00, Saturdays \$2.00. Special Sunday Night Dinner \$1.75.

Live above the tree-tops, delightfully, conveniently and most reasonably.

Notes: Single \$3.50—\$5
Double \$5—\$7, suites from \$8

ST. MORITZ
ON-THE-PARK
50 CENTRAL PARK SOUTH
NEW YORK

VACATION JOYS

The hard-earned vacation will be happier if you feel sure that the funds you take with you are safe against loss or theft. You always have this feeling of security when you carry

AMERICAN EXPRESS TRAVELERS CHEQUES

For sale at banks and Express offices

The ST. LOUIS SCHOOL of FINE ARTS

Washington University



Drawing, Painting, Modeling, Commercial Design, Magazine Illustration, Interior Decoration, Design, Costume, Weaving, Book-binding, Leather, Metal, Pottery and China, Composition, Perspective, Anatomy, Etching, History of Art.

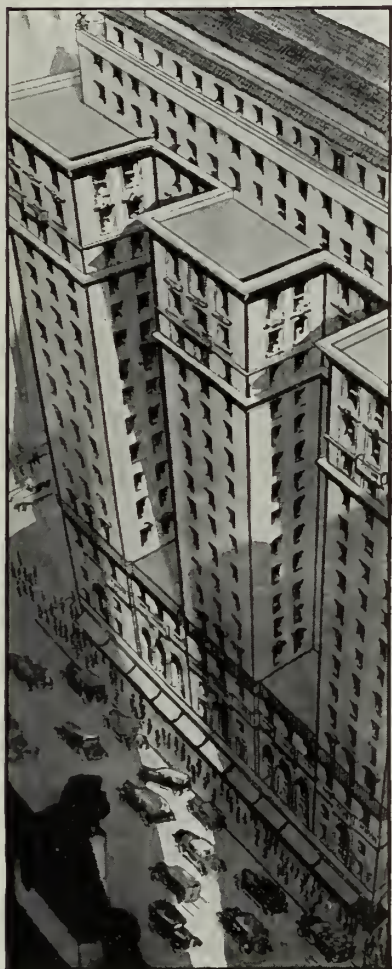
Teachers of art may now receive B. S. degree through University College with cooperation of the School of Fine Arts.

FALL TERM BEGINS
SEPTEMBER 28, 1933

For catalog write E. H. Wuerpel, Director, Room 111, Washington University, St. Louis, Mo.



GOING TO NEW YORK?



NEVER HAS SUCH A
FINE HOTEL OFFERED
SUCH REASONABLE
PRICES . . .

Rooms—delightfully furnished in the early Colonial period from \$4.00. Breakfast in bed if you wish, 75c. Luncheon in the famous Roosevelt Grill \$1.00. Only the prices have been reduced. Roosevelt standards of service and courtesy have been rigidly maintained.

**The
ROOSEVELT**

Edward C. Fogg, Managing Director
Madison Ave. and 45 St., NEW YORK
A UNITED HOTEL

Sitting the Trot—Bound West

(Continued from page 55)

can dodge any branch of a tree in the forest. The old felt riding hat will do for the dude. Your guide may wear his high-heeled boots with spurs because the heel helps to keep him in saddle when he is wrangling your horse that has gone astray during the night. Light boots will be more comfortable for you, those made to go with jodhpurs for instance. You may in the end find yourself in a pair of sneakers.

The mountain saddle-stock—not ponies but full-sized horses—in the Northwest are not fiery thoroughbreds. You will get little fancy riding. Seldom, in fact, do you find a chance even to canter. The horses are trained to carry you over dangerously exciting passes. Their virtue is their sure-footedness. All winter they range these regions in the snow and cold; they know how far they can climb a precipice, and how to take it going up and coming down. In a dangerous place, stay on your animal, unless your guide advises otherwise.

The cowboy, of course, has infinite respect for a good rider. He judges you from the minute you swing into the saddle. But it is not necessary to know much about riding. A little practice when you first get out there will be enough. The Mexican saddle boxes you in like a baby-carriage and the wide wooden stirrups are platforms for your feet. The wranglers have driven your horse in off the range months before and gentled him. He is tamed and willing by now. The mean ones, the unbroken brones, have been weeded out and are sent to the local rodeos for contest riding. Your animal will be wiser than you could ever be about the trails. Should a driving rain storm come on, he will find a tree, back against it, and stay there. You may as well sit on his back and wait. If you are lost, he will generally find his way back to camp if you let him have his head.

The only purpose of a pack trip is to roam around through the wilderness. If that sounds dreary, it is because you have never tried it. From dawn to dark you are on the look-out for game but only by good luck and cautious quiet will you see it. In Glacier National Park, there are herds of elk and deer—the big mule deer; there are brown, black and grizzly bear, mountain goat and sheep. It is advisable not to follow the track of the grizzly.

You will eat your lunch at noon by the side of a full rushing stream or on the edge of a meadow, blue with lupin. Up the rocky peak at

one side, the snow plant will be scarlet near the white glacial bank and below you will look out over a dark pine forest, extending sixty to a hundred miles. Lunch is only a rest from riding. The guides prefer not to unpack too many things at midday—a slice of bacon on toast and a can of grapefruit, perhaps. The saddles stay on the horses' backs, with loosened cinches. It is time to press on to the night's camp.

The climb is steep, the trail is faint, the horses zigzag up and up until suddenly you are out on top and below in the sunken crest of the mountain are four or five still black lakes, gigantic holes ground into the rocks at different levels by an ancient glacier. Here on the green grass by one of the lakes, the guides begin their heavy labor of unpacking the mules, who have been alternately following and going astray all day on the trail. Horses are unsaddled, turned loose or hobbled, tent poles are cut, duffle bags got out, sleeping bags unrolled and thrown into the tents. There is casting for trout, supper, and a cold swim, a glance at the stars, and a sleep until the sun is up.

In the morning the long train is packed again, the guides throw the diamond hitch over the boxes on the mules, and the slow trail winds on, the leader out in front probably whistling: "When it's springtime in the Rockies—"

Wherever you go, the pack trip through the Rocky mountains is something like that described, out from any of the ranches or from the hotels, like Many or Glacier in Glacier National Park. Yellowstone Park in Wyoming is more an automobile tourists' park, full of freakish phenomena like geysers. The Grand Teton Park is also in Wyoming, less civilized. In Colorado is the Rocky Mountain National Park; in Washington, Mt. Rainier National Park, open in winter too for winter sports. Over in Canada, Waterton lakes, Banff, and Jasper National Parks. At Banff is a magnificent hotel with golf, tennis, and swimming. And thirty miles away another hotel, Château Louise, on Lake Louise. Life is much dressier in the big Canadian hotels, the tone set by the English. At Lake Louise there are canoe trips up the lake—preliminary sallies into the wild. But you can pack into the expanse of the unknown from any of these places, if the more formal life begins to bore. The season is at its best for the next two months; by the first of September you will find that the nights are bitter cold in a tent.



PIERCE ARROW

*Eights and
Twelves*

America's Finest Motor Cars

Great engineers
and great artists
figure prominently
in the roster of
Pierce-Arrow
owners . . . a tribute
to the power
and the beauty of
a great car

**HIGH POWER
PERFORMANCE**

**AUTOMATIC
POWER BRAKES**

**135 to 175 horsepower
136" to 147" wheelbases**

FROM
\$**2385**
f. o. b. Buffalo

Have you creative talent?



TO plan a room in all its details, to buy furniture, floor and wall coverings, draperies, pictures and objets d'art, and with them create out of an empty, box-like space a place of enchanting beauty and charm, affords a satisfaction closely akin to that produced by the achievement of a fine painting or sculpture. As a matter of fact, such a room is just as much a result of creative instinct and ability as any painting. *If you have such talent, give it a chance; give it the "tools" with which to realize its capabilities.*

Interior Decorating is a science as well as an art, since it rests upon very definite and immutable laws and principles. No matter how cultured and "artistic" one may be, without a thorough knowledge of those laws and principles one cannot avoid mistakes that are immediately apparent to those who know.

These laws and principles are thoroughly taught by this course, which can be taken in your own home, in your spare time, and which is neither dull nor tedious but absorbingly interesting.



The Arts & Decoration Home Study Course in Interior Decoration

is one of the most enjoyable and profitable courses of reading for cultivated people that can be found today; a course that will help them materially and add enormously to their pleasure in the purchasing they do through the rest of their lives; a course that will equip them well for the practice of one of the most enjoyable of all careers if one is desired; a course that is as fascinating as any novel—

And it is a course that will, in all probability, reveal in you hitherto unsuspected creative abilities.

This course consists of thirty printed lesson booklets, three very valuable standard textbooks, and a set of samples of the fabrics used in upholstery, draperies, wall coverings, etc. The lessons initiate you step by step into the artistic principles and laws of interior decoration, both Modernistic and Period (Historic). Possession of

this knowledge means the achievement of maximum beauty and charm in every room in your home, plus the immeasurable satisfaction you will derive both from having created this beauty and charm yourself, and from the fact that it expresses your own personality and no one else's.

But this course is not merely a collection of printed lessons and books. It is a course of individual instruction by competent teachers, under the direction of Ina M. Germaine—the most thoroughly and competently taught course of its kind, we believe, in existence. And as it is conducted under the direction of Arts & Decoration magazine you can rest assured that it is authoritative.

You will enjoy every minute you give to it, you will find it enormously valuable from the first lesson, and, if you desire one, it will throw open to you the doors of a fascinating career.

A MOST ENJOYABLE AND PROFITABLE CAREER

The work of the Interior Decorator is to create beautiful rooms and homes out of beautiful things. The very nature of the work compels close association constantly with the most beautiful products of all the arts and crafts. The rewards compare favorably with those of any other profession. Any readers of Arts & Decoration who have ever wished they could "do something", either for the sake of the income or merely to occupy their time and provide them with a new interest in life, will find this course the answer to their wish.

Sign the coupon now, while it is in your mind. There is no obligation involved.

Extracts from 4 letters recently received—all voluntary tributes. Names on request.

1

"The course means more to me than I can tell you.

It is well worth every dollar and every hour—fascinating hours—that I have put into it."

2

"The lessons are certainly fascinating.

I look forward to the next with great enthusiasm. I must confess, the course is much more than I expected, it is so thorough and detailed."

3

"It more than fulfilled my expectations.

You deserve the highest praise for the conscientious way you conduct it from beginning to end."

4

"It has helped me in a hundred ways in our new home.

I cannot tell you how much enjoyment I am having from the knowledge gained from your course."

LEARN AT HOME QUICKLY AND EASILY

This course can be taken complete in 24 weeks if desired, although 48 weeks is the customary period. On the latter basis it can be mastered easily in your own home by giving it about a half hour of your spare time every day. Each lesson is absorbingly interesting; and you can begin to profit from it in practical ways almost from the very beginning. The cost of the course is reasonable; and is not an expense but an investment.



SEND FOR BEAUTIFUL BROCHURE FREE

Please use this coupon

The University of the State of New York
Correspondence School
Certificate of Approval

It is known that, pursuant to section 80 of the Education Law of the State of New York, the following courses of study offered by the ARTS AND DECORATION HOME STUDY COURSE

of New York City are hereby approved by the Regents of The University of the State of New York.

Course in Interior Decoration

In witness whereof, I have hereunto set my hand and affixed the seal of The University of the State of New York at Albany

6th day of September 1933

William L. Dodge
President of the University of the State of New York
Commissioner of Education

Arts & Decoration Home Study Course in Interior Decoration
578 Madison Ave., New York, N. Y.

Send me your new free brochure describing your course.

Name _____
Address _____



If you are interested in SPORT

Consider how desirable to have *every issue* of The Sportsman. Through the year The Sportsman deals with:

Through the FIELD

Steeplechasing and the hunt race meetings are covered by Mr. William B. Streett, who is himself one of our leading gentlemen riders.

The TURF

The Sportsman devotes a regular department, conducted by Mr. G. F. T. Ryall, to current comment on American flat racing, with many feature articles on outstanding events.

HORSE BREEDING

The mysteries of blood lines are discussed by such eminent authorities as Neil Newman (Roamer), Salvator, Arthur Hancock, and others.

DOGS

In the field or in the show ring, wherever there is talk of good dogs, some one from The Sportsman will be found taking notes for this magazine. It devotes much attention to the various breeds loved by sportsmen.

POLO

Persian poets were composing odes to polo centuries ago. Such actual competitors as Mr. J. C. Rathborne, and such critics as Mr. Robert Kelley, cover this superb game for The Sportsman.

YACHTING

Cruising, ocean racing, inland yachting, everything from the biggest yachts to the smallest Brutal Beast, is a province for our yachting contributors.

FOX HUNTING

As the official organ of the Masters of Foxhounds Association of America, The Sportsman is in a position to publish the most interesting and authoritative articles on this great sport.

AVIATION

Flying must be considered as a sport in itself—as well as a commercial achievement. And it is a new and fascinating method of getting to new sporting territories. Therefore The Sportsman has a regular department on the subject and it has many special features.

The SHOW RING

There is no better commentator on the show horse than Mrs. Elizabeth M. Grinnell, for many years a most successful rider in the ring.

Undergraduate SPORTS & GAMES

Football, track and field, rowing and other college sports are treated in The Sportsman by men never too old to feel again the thrill of undergraduate competition.

WINTER SPORTS

During the season the great development of winter sports in America—skiing in particular—is given ample discussion in The Sportsman's pages.

ANGLING

Whether it be where to fish or how to fish, or the newest gadget with which to fish effectively, The Sportsman covers the subject for both fresh and salt water.

LAWN TENNIS

Mr. R. N. Williams, 2nd, and Mr. Brooks Fenno know lawn tennis and write about it so that both layman and expert understand. So does Mr. A. Wallis Myers, who covers lawn tennis activities abroad.

COURT GAMES

Tennis, squash, racquets, badminton—all receive generous and lively handling in season by Allison Danzig, Richard E. Danielson and other skilled and entertaining experts.

SHOOTING

All the variety offered to American gunners—shooting upland and in the marsh; shooting big game or clay targets—is written of in The Sportsman: with occasional articles on the sport abroad.

GOLF

No diagrams, thank you, no graphs for grips and stance—just discussion of golf and plenty of gossip about players and matches by experts.

THE SPORTSMAN

RICHARD E. DANIELSON, *Editor*

60 Batterymarch

Boston, Mass.

On the principal newsstands 50 cents

By subscription \$4.00

"I do"

LIBRARY
PHOTOGRAPHY
Burlingame, Cal.

"It's toasted"

DO NOT CUT, TEAR OR DESTROY
BOOKS OR MAGAZINES.



McAfee

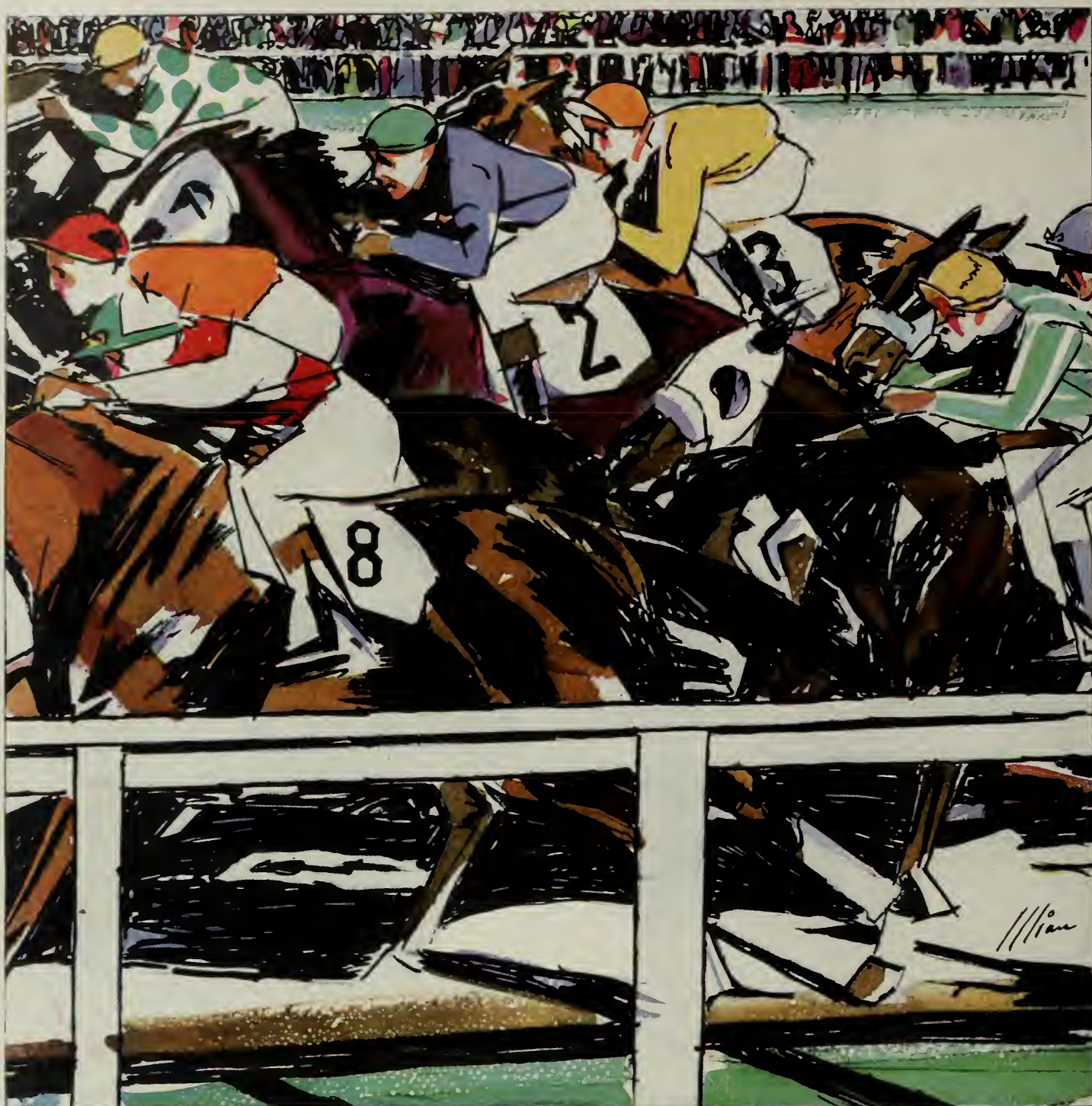
DECORATING
NUMBER

Arts AND Decoration

AUGUST 1933

PRICE FIFTY CENTS





August at Saratoga

ANOTHER season at Saratoga—and *The Sportsman* to report it.

And to go along with you...angling for trout in the Nipigon section of the northern shores of Lake Superior, especially around St. Ignace...viewing the tennis finals at Forest Hills...sitting with you at the tiller, on coast or inland waters...strolling over golfing fairways. Ubiquitous companion of the sportsman on his journeyings.

A refreshingly brisk and live paper, we think; and rich in pictorial beauty. There is a lot going on in the world of sport; and we enjoy it. Enthusiasm on the part of the editors does a great deal to communicate itself to the reader. Perhaps our enthusiasms help us to make a better magazine than we know

how. Certainly, at any rate, *The Sportsman* is making new and warm friends constantly.

THE SPORTSMAN

RICHARD E. DANIELSON, *Editor*

60 Batterymarch, Boston, Mass.

By subscription \$4.00

On the newsstands 50 cents

THIS CRUISE HAS
EVERYTHING!



BALI... on revised itinerary. Also Siam, Penang (Angkor Wat), other extras. Mediterranean at season's peak. India when travel is most comfortable.



BOROBOEDOER... Java's most famous Buddhist remains. Time to see this and other off-the-beaten-track places. Days, not hours, in interesting ports.



EMPRESS OF BRITAIN... Trans-Atlantic giantess, twice the size of any world cruise liner. Spacious apartments instead of cabins; outside light and air.



THINGS TO DO... swimming, tennis, squash, bridge... plus many activities planned with the "know-how" born of ten years' world cruise experience.



OFFICE IN SHANGHAI... far-off link in Canadian Pacific's chain of 179 agencies... reminder that this is the "World's Greatest Travel System."

130 days... 33 ports including **BALI**. Ship cruise only, \$1600 up. Apartments with bath, from \$3200. Shore excursions at moderate prices; complete standard programme, \$500.

"I GAVE A LUNCHEON IN YOKOHAMA"

said Mr. Arthur Williams
of Roslyn, L. I.



"They wondered how the 'Empress' could serve so delicious a meal so far from home."

"This particular shipboard luncheon was for the Honorable Joseph C. Grew, the American Ambassador to Japan, and Sir Francis Lindley, the British Ambassador. They were delighted to come down from Tokio to see the ship, and to meet at luncheon several of their friends, including Lord Doverdale, the Hon. Major Jack Coke, Mrs. C. Oliver Iselin, Mrs. James B. Tailer, Mrs. Frank Browne Keech, and other prominent American and British passengers.

"They were delighted with the excellence of the food and the style of the service, and frankly wondered how the 'Empress' could serve so delicious a meal so far from home.

"A great deal of entertaining was done on the ship constantly, adding enormously to the life and spirit of the entire cruise. It's a great pleasure to entertain on the 'Empress.' They do things in style."

Mr. Williams took his reputation as a distinguished bachelor host around the world with him on the 1933 Empress of Britain cruise.

Again, in 1934, the Empress of Britain will take a group of discriminating travellers on cruise.

Aboard this size-speed-SPACE liner, you simply continue to live your usual well-served life... afloat... around the world.

Plan now to spend next Winter on this cruise. It's a marvellous experience!

Get ship's plan, itinerary, fare schedule... from Canadian Pacific: **New York:** 344 Madison Ave... **Atlanta:** C. & S. National Bank Bldg... **Boston:** 405 Boylston St... **Buffalo:** 160 Pearl St... **Chicago:** 71 E. Jackson Blvd... **Cincinnati:** 201 Dixie Terminal Bldg... **Cleveland:** 1010 Chester Ave... **Detroit:** 1231 Washington Blvd... **Los Angeles:** 621 S. Grand Ave... **Minneapolis:** 611 Second Ave S... **Philadelphia:** 1500 Locust Street... **Pittsburgh:** 338 Sixth Avenue... **Portland (Ore.):** 626 S. W. Broadway... **San Francisco:** 152 Geary Street... **Seattle:** 1320 Fourth Avenue... **St. Louis:** 412 Locust Street... **Washington:** 14th and New York Avenue... **Montreal:** 201 St. James Street West...
OR FROM YOUR LOCAL TRAVEL AGENT

FROM NEW YORK JANUARY 4, 1934



Empress of Britain at night in harbor at Yokohama

Empress OF Britain
WORLD CRUISE
CANADIAN PACIFIC

AUGUST *the Month of*

MAKE one trip to town. Choose and consult a decorator.

Outline to him the charming plans you have carried in your thoughts these many weeks past.

Discuss with him the many ideas laid before you in these teeming pages of Arts & Decoration.

Out of the profusion of decorating schemes, of furniture and furnishings and appointments of every kind shown here, choose the mode and the mood that your home will express. Will it be classic? Or modern? Or a combination of the two? Will it be restrained? Or vibrantly new?

The decorator will deftly guide you with assurance born of knowledge. To your ideas he will add his suggestions.

It is the life task of your decorator to know what is new and good—and where it is to be had. This Fall there will be many important new things in decoration: in new furniture, new fabrics, new appointments of every kind.

The decorator knows exactly where to get the furniture that your joint scheme demands, the rugs, the draperies, the upholstery fabrics, the wallpapers. He knows what is most in vogue in color, in texture, in design; and in his finished work you may trust him to give you a completely satisfying expression of your own good taste.



Photograph courtesy Harry Meyers Co.

B Y A L L M E A N S L E T A

HUZZAH

for The Recovery Act!

NOW you can begin to live a little—now that you have recovered and are beginning to enjoy playing your hand in the New Deal.

After all, man doesn't live by economics alone. There are fascinating things, places, personalities galore—to do, see, know, read about; and they are not covered by any codes.

Many of these fascinating people, activities, institutions, and goings on are in New York. In consequence, The New Yorker, devoted to reporting and interpreting the city's varied doings, has a gay and busy time keeping up with them all.

The New Yorker is a zestful and essential part of intelligent life under the New Dispensation.

For yourself, for your friends who will appreciate the graceful compliment, a year's subscription to The New Yorker is an indication of the complete recovery of sanity, sapience, and the general salubrity of good living.



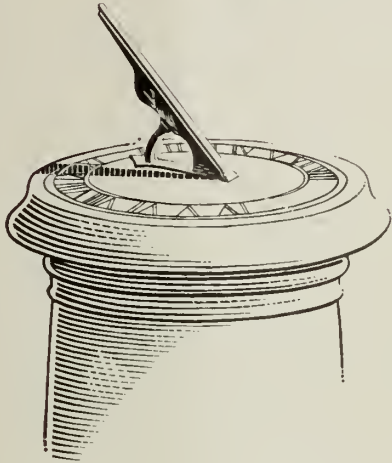
15 cents
on newsstands

\$5. a year
by subscription

THE
NEW YORKER

25 West 45th Street
New York, N. Y.

Arts AND Decoration



AUGUST 1933 CONTENTS

Publisher

JOHN HANRAHAN

Board of Editors

ELINOR HILLYER
SARAH JOHNSON
RUTH PICKERING
HELEN G. THOMPSON
GRACE ALEXANDRA YOUNG

Consulting Editor

MARY FANTON ROBERTS

ARTS & DECORATION is published the first of every month by Arts & Decoration Publishing Company, Inc., 578 Madison Avenue, New York City.

SUBSCRIPTION PRICE: \$6.00 a year; two years, \$10.00; single copies, 50 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

COPYRIGHTED, 1933, by Arts & Decoration Publishing Company, Incorporated.

VOL. XXXIX

NO. IV

Cover Design by Will Hollingsworth Color Scheme by Rose Cumming	
With Notebook and Pencil	6
A Forecast of Fall Decorating Trends	
Frontispiece: A Morning Room	10
Twentieth Century Georgian	11
New York Home of Mr. and Mrs. Cornelius N. Bliss	
Textures at Your Fingertips	16
Modern Materials for Fall Decorating	
Progress on Parade	20
The World's Fair—A Controversial Subject	
New Glasses for New Wine	24
Designers Amend Fashions in Drinking Accessories	
Bridged Domesticity	26
The Diego Riveras' Two-Unit House in Mexico City	
Flower Boxes	31
Modern Architecture in Berlin Utilizes the Balcony	
Bachelor's Horizon	32
Starr Anderson's Apartment on the New York Skyline	
Five Minutes from Broadway	34
The Riverdale Home of the Walter E. Ditmars	
The Game Is Up	39
A Protest Against Too Familiar Party Amusements	
Curving Stairways	40
Balustrades of Wrought Iron	
Park Avenue in Transition	43
Some Old Apartments Are Given a Fresh Start	
Outdoors on Murray Hill	46
The New York House of Mr. and Mrs. Eric Gugler	
Foregrounds and Backgrounds	48
Rugs Turn to New Weaves; Wallpapers to Geometry	
Garden Talk	50
Observations of an Amateur Gardener	
From the Smart Shops and Galleries	
Some Modern Clocks	52
Lamp Highlights	53
Coverings for Floors	54
Keeping Cool with Beer	55
Table Talk	57
The Decorative Scene	58
Decorators' Specialties	63

ARTS & DECORATION PUBLISHING COMPANY, Inc., 578 Madison Avenue, New York
Eltinge F. Warner, President John Hanrahan, Publisher-Treasurer Elmer J. Chambers, Secretary

With Notebook and Pencil —

FAR and away the most important characteristic of 1933 decoration is the combination of the old and the new. It has been done before; but never on so widespread a scale, and never have our leading decorators so countenanced it.

The reason is seemingly quite simple. People with old things wish to keep them; and yet they want to live in houses which express the mood and tempo of the present day.

Examples: Georgian drawing rooms and modern bedrooms in the same house, two or three periods and the contemporary in the same room, modern fabrics on Seventeenth-Century chairs, modern accessories poking their heads into almost all the parlors of almost all the Bourbons, Italian primitives in modern dining rooms. And, more frequently than anything else, modern color schemes and modern fabrics with old furniture.

Perhaps all this is because we are at the end of an era—socially, economically, and politically; and on the brink of a new one. 1933 does seem to be a year of transition. Certainly the lively characteristic of decoration this year is the overlapping of the old and the new which usually accompanies a time of change.

* * *

There does not seem to be any new timid little period putting forth shoots nor does there seem to be any one of the old periods which will have a lavish blooming. Empire, Biedermeier, Regency, and the Victorian have been revived with enthusiasm. Perhaps we are in for a nationalistic time of it with Monterey furniture causing the only glimmer of new interest.

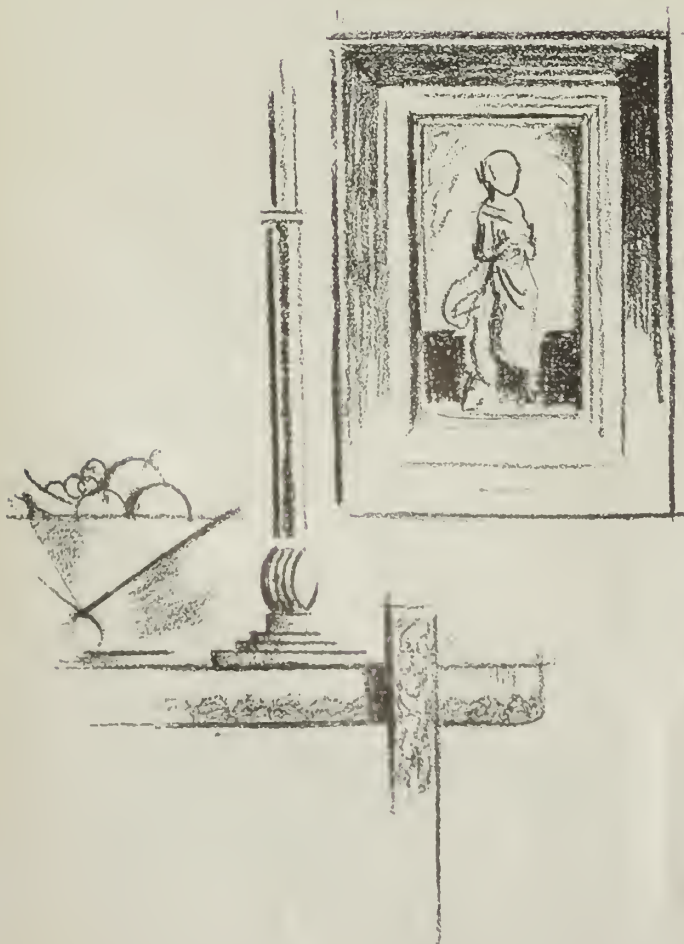
Some of the periods seem to combine better with the modern feeling than others, perhaps because of their simplicity. Possibly because of their potential stylizing qualities. Anyway, the modern has been interestingly combined with Empire, with Biedermeier, with Regency, with Adam, with simplified French and with the Chinese.

* * *

Of course, everyone is looking to the World's Fair to influence decoration. What this effect will be is problematical. Rumor has it, and it's not so vague either, that there is less beauty than science, and fine-edged critics with age and experience to their credit say that neither as artistry nor as carnival is it up to its famous predecessor.

There are those who say that the color will either put bright bits in every home or send us happily into a dove-grey era. Optimists contend that even if you don't like the color of the Fair, it is such an excellent advertisement for that nebulous quality that it will give us courage, and influence experimentation.

There are those too who say that the scientific exhibits cling in the consciousness—the esthetic consciousness. For instance, the little grain of salt which becomes a myriad of lights. The blue streaks across some of the ceilings. They make one feel that the Edison bulb



in the home is just a neophyte.

And then the buildings without windows which are so comfortable inside. Perfect ventilation. Perfect light. Perfect temperature. Maybe the trouble with the world is—too many windows!

Although people may tilt the nose at the glass or the steel house, it makes them go back to their wooden ones wiser and happier. Next year, however, maybe sadder! A little knowledge, you know.

* * *

Getting about town, asking questions and listening to answers on color, bring forth some certainties, some prophecy. Fantastic things are being done but, like complete and unerring period houses, they are in the minority.

The most talked of house in New York was done on a two-tone scale. Green and blue—separate and mingled. On the river and very beautiful. One hears of a house outside Paris which is all shades of yellow from top to ground, and of a red and white beach house at Malibu.

Of course color can get one into real difficulties—real cosmic difficulties. Mr. Frankl suggests that perhaps there isn't such a thing as color—just a matter of light and crossed rays in texture. He can prove that white on one texture is something else again on another. So there is no use being didactic about it. I said the big wall of blue he had in his shop was the most beautiful blue I had ever seen. He said it was a nice wall, that the light there was perfect.

White has had such a vogue that it is a question whether it will last. But it is so satisfying. No orchestral din. Blue does not seem to have run its gamut, in fact it is just getting a start—and yellow.

There is one note that echoes and re-echoes among the informed minds. Color, whatever it is, will be clear. No more stippling and antiquing and greying. Clear—fresh—keen. Miss Reeve thinks the colors of the Italian Renaissance will be good, the Fra Angelico pigments—corals, blues, lemon yellow. They are youthful, optimistic, and vital. That's why they will be good, because we are beginning again.

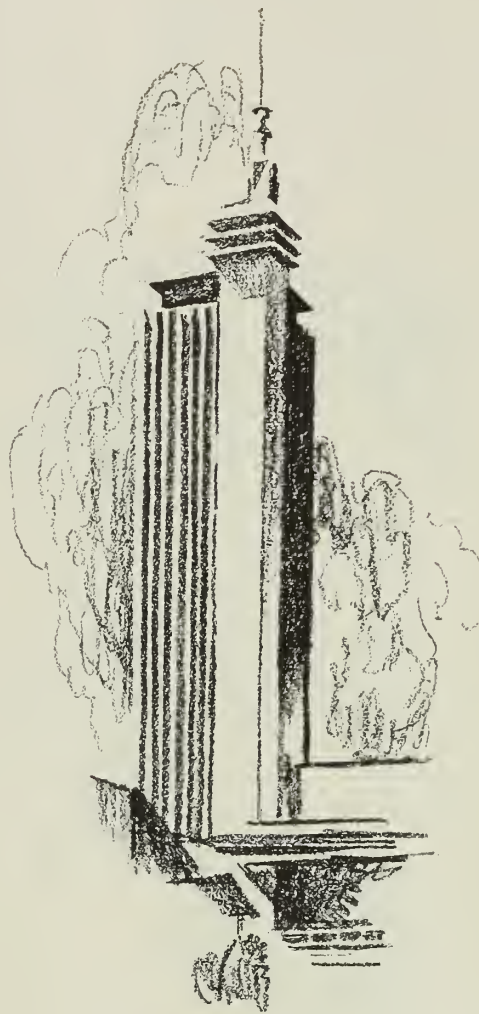
Some feel the colors chosen in Paris and by other fashion centers influence decoration. Such men as Rodier, Bianchini, the firms of Cheney, and Forstmann and Huffmann, do both dress fabrics and upholstery and there is a relationship between them. Dreyfuss says that women experiment with colors in dress. There, they have courage. When they find combinations they like, we see these combinations adapted for houses. For example, red, white, and blue. Women will not wear orange dresses in pastel houses and vice versa, so the dress choices are important for that reason. Gun metal, bronze, green, and coffee browns are forecast for Fall by Tobé.

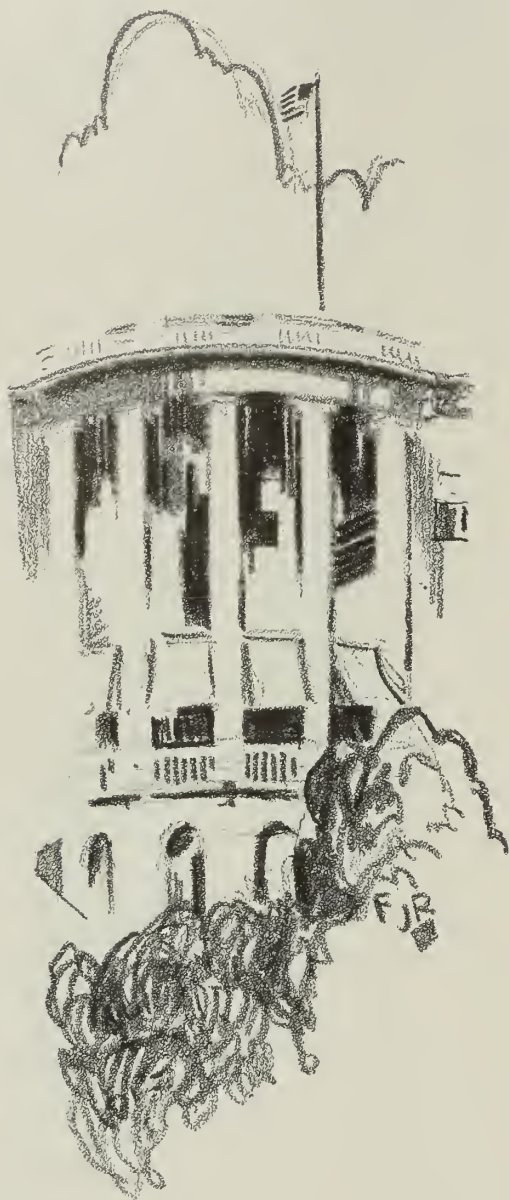
In addition to the things that perennially influence the conscious or sub-conscious in regard to color—the light in a room, whether a room is used only occasionally, what the period of furniture is (certain forms naturally go with certain colors) and the personality of the people who live in the house—there are other things influencing color styles. The Joseph Urban influence at the Fair—already mentioned. . . . The stimulating, daring color scheme which brought the buildings of the Fair into spirited prominence was like him and is a vivid monument to his contribution to color consciousness in America. He will be missed on the Advisory Board of ARTS AND DECORATION of which he has long been a member. His touch here as elsewhere was vital and cherished. . . .

To return to color influences: there are individual ups and downs, for color is an emotional thing: Also there are the fabric and rug manufacturers. They seem to be launching white in the off shades, all shades of blue, yellow, and a new woodsy green.

Those who are putting a finger on the pulse seem to think that reds and purples will be good in decoration, that rusts and greens will remain (a Deskey idea). That deep reds and deep blues will be good in glass (Sakier).

In fact you can find whatever you look for. And, besides, any one





of these color trends, say the decorators, can be good or bad. It matters how you use them. So better use a lavender grey which no one predicts and use it well, than a blue which has a certain vogue and use it badly.

The life of the people has always expressed itself in color. The Cromwellians had severe, austere shades because they were like that. Marie Antoinette, frivolous pastels. The question now before us is what are we—1933 and Democrat?

Which reminds me, no word has been said about friendly Washington and the new party and the influence they will have on fireplaces, furniture arrangements, and the general look of houses. We shall see.

* * *

It is impossible to snoop for color news without finding a lot of other things. Here they are.

There are certain wave lengths out of the blue which mean something. For example, Sakier has moved from his New York penthouse to an apartment in the Murray Hill district. The first was an exciting modern; the second is a combination of Eighteenth Century, English, French, and Chinese. He loves it. What pleases him most is that it is not—magazine-wise—photographable.

Conclusion—first, penthouses seem to be not so in the “must have” class as before; second, change is in the air.

If one lived through this recent chaos with old treasures, he longs for a shiny new something. If he lived through with modern, he now goes on a still hunt for antiques and the more mixed the better.

I wish to put in here before I forget it that it looks as though duplexes and triplexes might have the vogue that the penthouse had. And they can be on any floor, not necessarily top story and high places.

Third, there is a reaction against icy cold perfection. Fewer period things are done to the last nail-head. Few, if any, Spanish haciendas are being moved to American hillsides.

Such remarks as these fill the air:

“I’m awfully tired of the stage-setting room and house.”

“Every really good house has some mistakes in it.”

* * *

It looks as if fabrics are to be important. Their designers are active. There are marvelous and original new weaves. Heller plans to bring a new fabric from Europe late this Fall which he claims the world has never seen before. More loops are being put in carpet weaves too.

Materials are still interesting, and with new uses. There is more and more copper. Cellophane for walls and other things. Also tin-foil. Mirrors are being finished in new ways. Much crystal. Colwell has woven leather, and for rugs, sheared sheepskins. Water-proofing for all fabrics is taking new strides.

* * *

Beer and wine are bringing in a group of new glass and pottery designs. Also good restorations.

The culinary arts in America are on the up, which indicates more style in kitchens and an active interest in table appointments and dining rooms. For who can serve a superlative salmon on an indifferent platter?

The manufacturers are waiting for the new public to make up its mind—and I may add the new public is making up its mind as fast as the silver standard will permit.

People are sneaking in from the most unexpected places and buying huge amounts of old silver which can be got at good prices. Antiques are being bought as investments by those whose stocks are going up even as much as three points.

Cheap things, things that are cheap in quality or motive or behavior, seem to look cheaper and less desirable than they did last year. Can it be that we will have an age of quality?

Designers are straining at the leash. They won’t stay inert forever

and there is much talk about giving the American artist a chance.

* * *

There are numerous predictions about the modern. Some herald a classic modern, with the old stripped down to its best essentials and forming the basis of what can be made finest today with our new finishes and materials. The ultra-contemporary contemporaries hold that the only element the new will have in common with the old is Greek principles of design or any principles that are good. No adaptations. No fusion. Something as different as Baroque from Adam.

The push-over modernists think the classic modern is just the last stand of those whose lives have been devoted to period reproductions. The classic modernists think that no modern design can have beauty unless it appreciates and takes into its development the best of the old.

However, the modern has stepped in where it once feared to tread. It began to come in in powder rooms and entrance halls and bath dressing rooms. Then the occasional bedroom. And this in the most conservative households. Modern architecture is fast gaining ground. When it gets a hold on domestic plans, it looks as if the contemporary in interiors were a foregone conclusion. Or perhaps I am ahead of my story. The fight still waxes heartily.

There are those who feel that they cannot live with the modern, that any battered old relic is sweeter. There are also those who would chuck the key to the attic and enjoy the luxury of new furniture with a reason. Mark my words. Never has there been such a Fall. Never one so dramatically and neatly placed between the old and the new.

* * *

There's a brand new school gaining headway. Remember the man who suggested that we have a conference to end conferences? This school suggests that we have a fashion to end fashions. It is bulking against the fifty-thousand-of-one-design club and the must-have-it-because-someone-else-does herd. Its adherents feel there will be more and more specially designed furniture. Expensive to be sure, but getting less so. They want this furniture not alone because of its exclusiveness, although exclusiveness has a pleasant ring, but also because in working out their houses there are specific ways of doing things which precisely fit their needs.

This monumental year, you see, has killed off some of the old gods, for example complete trust in the rich and the great. Now, some are emerging with a serene confidence in their own choices. They have decided whatever they want they shall have, and it will at least be their own. Individuality—ah me—for want of a better word.

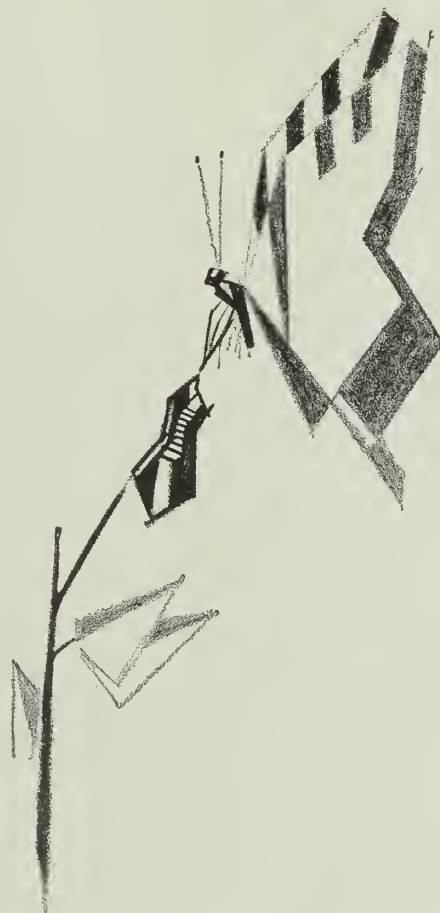
* * *

Thanks to the Waldorf and the Rockefeller-Rivera controversy, murals have been given new impetus. It looks as if they might have a heyday in the home, what with the new process of stripping them off the walls when the lease is up and taking them on to the next place. Also wallpapers are more and more beautiful and there are special paneled hand-painted ones.

We may have mentioned before that there is a change going on in the decorative world. Some of the adjectives which were in its Social Register last year, such as trick, ingenious, quaint, gay, entertaining, amusing, seem to have a faintly hollow sound. Others, which are being attached to decoration today, such as functional, real, satisfying, beautiful (old-fashioned but still good), clean-cut, original, fresh, strong, are now being used to lure and persuade.

And now in order to be really hopeful about the Fall. As ages go, aren't we launching on an age which is good enough or sure enough or thoughtful enough to produce something of our own, acceptable to these forty-eight (forty-seven would do) stars-and-striped states? Something that expresses perfectly the way we like to lounge and sit and eat and sleep, in the kind of materials we are producing so expertly, and in the kind of angles and curves that we best like to look at? Why are we so slow to try?

H. G. T.





GOTTSCHO

Morning room. Furniture from the Provence. Settee before window, a rare Eighteenth Century Directoire piece. At left, folding console. Above desk, an Audubon print. Watercolor of butterflies and moths on table, by Odilon R don. Walls, paneled in white. Draperies, in deep sea-blue, glazed chintz

NEW YORK APARTMENT OF MR. AND MRS. CORNELIUS N. BLISS



Library. Table, Queen Anne. French lamp pedestals, brass Ionic columns. Paperweights, shiny agate. Curtains, cream-net and warm copper damask. Sporting prints against background of narrow blue-green panel

Twentieth Century Georgian

By MARY FANTON ROBERTS

AN UNUSUAL collection of Eighteenth Century pieces has been rightly assembled in the modern manner in the apartment of Mr. and Mrs. Cornelius Bliss, decorated by Elsie Cobb Wilson, a sister of Mrs. Bliss.

One usually thinks of the decoration of the Eighteenth Century as a background for rather delicate, if dissolute ladies and gentlemen, belonging to those incandescent courts of the Louis and the more stilted banquet halls of the four Georges.

But the Bliss apartment is quite another story. It has Eighteenth Century decoration, but the general effect is that of a spacious country home. There are many large rooms, long corridors, and ceilings so high that you are not conscious of them. The windows are left bare enough for floods of light to enter but held within the decoration by draperies of copper satin, old red brocade, and sea-blue chintz. There is never a sense of an *old* house, *old* rooms, *old* furniture. The color freshens everything.

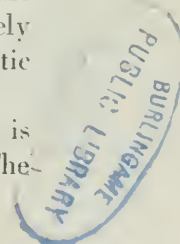
In the entrance hall, stretching almost the length of the apartment, the furniture is Directoire. The small

chairs placed against the wall are covered with Empire yellow leather, a startling shade, in contrast with the old mahogany tables, with half-moon legs.

From this corridor you look into the morning room, the walls paneled white, the curtains a deep sea-blue. On the wall panels is a rare collection of Audubon prints, the Rédon watercolor of butterflies and moths is painted with that patine of light which will always be a Rédon secret. The porcelains and sculptures are all white and the light from the wide windows is softly diffused. The furniture is mainly from the Provence, low, graceful, and very old. One or two pieces are exceptionally important.

In these rooms of rich colors and sunlight, you quite forget the Eighteenth Century decoration of the sinister Venetian palaces, with their walls hidden under pale Beauvais rugs, with gold love seats that would scarcely hold a lady in full farthingale, and with the Adriatic washing against the palace walls.

In the fresh beauty of the Bliss home the effect is of today, a gaiety is expressed in modern ways. The-



Side-wall, drawing room. Provençal table, grayish, yellow-tone walnut. Lamps, Greek urns. Regency bench covered with old petit-point. Portrait, above table. of Anthony Bliss. Watercolor to the right on table, by Winslow Homer. Rug antique Feraghan



wide lofty drawing room (spoken of always as the pine room) has walls covered with antique boiserie, an old grayish-yellow, inset with narrow, carved reed panels around the windows, doors, and fireplace. The boiserie was designed for an English manor house, centuries ago. Near the fireplace an ancient Chinese lacquer cabinet, early Queen Anne, rests against the pine wall, its beauty deeply ingrown. Among the many museum pieces, a Louis Seize sofa, low Queen Anne tables, fine Adam chairs; and Italian Eighteenth Century is represented with its note of simplicity and fine craftsmanship in small tables worn bright with daily rubbing. The piano is black with a strip of red brocade across the top. By the hall doorway is a Provençal screen in opaque colors. The lamps either side of the brown marble mantel are deep red glass which reflects the rose curtains and the burning logs.

The wide, high dining room takes one swiftly into England of the Georgian period with its warm mahogany and red damask draperies: Chippendale at its purest, with delicate Sheraton dining and service tables. Georgian cabinets are filled with old English porcelains.



Drawing room. Walls, paneled in pine. Windows, draped in old red damask. Before the Georgian fireplace, a Chippendale couch. Above mantel, an Italian landscape. A mahogany drum table, and small Chippendale tables for matches and cigarettes. In the foreground, an old *fauteuil*

Corner, drawing room. Sofa, Louis Seize, white, upholstered in faded pink brocade. On the low walnut Queen Anne table, Chinese porcelain horse



The dining room has the proportions of a spacious country home and becomes a dignified background for a formal dinner party.

At one end of the living room, in front of a high window, is a small table holding a Chinese porcelain figure, flanked by red lacquer plates. Near by a door opens into the library—a library with many bright colored books set in deep blue-green walls. Here one may read or have tea by a glowing fire. One remembers the beauty of the room rather than its detail. The colors are like the red and gold fire in copper. The same tones are in the Rédon painting near the fireplace, more subdued in the curtains, and faintly indicated in the Aubusson rug. The furniture converges toward the black mantel. At one side is a settee covered with green satin, facing an armchair done in old rose. The bear skin between is dark cinnamon brown.

A small room of unusual quality off the far-end of the corridor is little more than a setting for four magnificent Chinese panels of the Fourteenth Century. The colors in the room are held back from the fragile beauty of these paintings. The room is used as a *chambre de*



The entrance corridor. Floor, Italian black and white marble. Directoire benches upholstered in Empire yellow leather. Curtains, taupe satin, trimmed with bright yellow Directoire border. Oyster white walls

la beauté. Beyond the Empire bookcase, a narrow doorway leads to a large bathroom luxuriously and modernly appointed.

The selection of accessories throughout the apartment is most successful, as in the jade and agate pieces on the tables, the porcelain, urn-shaped lamp and the old Roman oil lamp. It is this sense of complete harmony in each room individually and in the relation of the different rooms to each other that brings about an effect of serenity which is rare in any apartment that is at all specialized in its decoration.

In the various bedrooms are many fine pieces of the



Corner, morning room. Walnut chest, Provençal. Color print by Carlo A. Ranieri; black frame on white panel. Eighteenth Century Directoire chair, rare museum piece



Dining room. Above Chippendale side table, a Dutch sea-scape. Walls, Georgian green. Crystal chandelier and wall lights

Bliss antique collection, all fitted into the daily scheme of living in this well-balanced plan of decoration; a really modern home as to comfort and pleasure. The surroundings have been trained to evoke and to combine a very old and a very new kind of modern beauty. The bloom of this Eighteenth Century period of decoration seems today to have been transferred to the newer ways of living in the newer world. In the most modern homes we find flower panels from the vast halls of the Louis, paintings by Canaletto, tall candlesticks wrought by Cellini, from Italian palaces, created in that century of beauty that paused over all Europe. But the colors are brighter, the comfort more pronounced so that one can in all truth say that the Eighteenth Century is going modern in America.



The entrance corridor. Floor, Italian black and white marble. Directoire benches upholstered in Empire yellow leather. Curtains, taupe satin, trimmed with bright yellow Directoire border. Oyster white walls

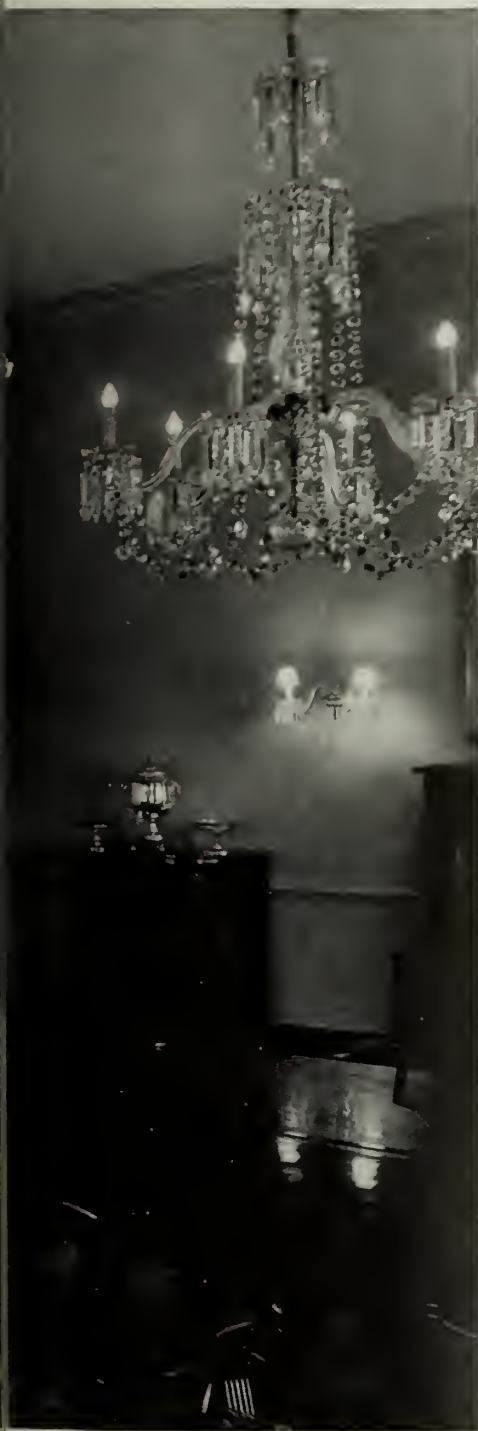
la beauté. Beyond the Empire bookcase, a narrow doorway leads to a large bathroom luxuriously and modernly appointed.

The selection of accessories throughout the apartment is most successful, as in the jade and agate pieces on the tables, the porcelain, urn-shaped lamp and the old Roman oil lamp. It is this sense of complete harmony in each room individually and in the relation of the different rooms to each other that brings about an effect of serenity which is rare in any apartment that is at all specialized in its decoration.

In the various bedrooms are many fine pieces of the



Corner, morning room. Walnut chest, Provençal. Color print by Carlo A. Ranieri; black frame on white panel. Eighteenth Century Directoire chair, rare museum piece



Dining room. Above Chippendale side table, a Dutch sea-scape. Walls, Georgian green. Crystal chandelier and wall lights

Bliss antique collection, all fitted into the daily scheme of living in this well-balanced plan of decoration; a really modern home as to comfort and pleasure. The surroundings have been trained to evoke and to combine a very old and a very new kind of modern beauty. The bloom of this Eighteenth Century period of decoration seems today to have been transferred to the newer ways of living in the newer world. In the most modern homes we find flower panels from the vast halls of the Louis, paintings by Canaletto, tall candlesticks wrought by Cellini, from Italian palaces, created in that century of beauty that paused over all Europe. But the colors are brighter, the comfort more pronounced so that one can in all truth say that the Eighteenth Century is going modern in America.

BY ELINOR HILLYER

Textures at Your



ROBERT C. BAGBY

Chair, cream-colored silk corduroy, put on to give a diagonal effect. Draperies, white velvet bordered in copper and mahogany velvet. Glass curtains, chiffon with a cut velvet design. Small table, copper and glass. Velvet Guild

A study in textures. Hanging fabric, brown and white silk. Woven so that the stripes and dots recede into the material. Velvet on the table smooth, with the brown dots giving the effect of roughness. Lampshade, rough brown and white cotton prairie cloth. Lamp from Paul Hanson. Fabrics from F. Schumacher

FABRICS this year have a distinct touch appeal. The hand follows the eye. Every surface has to be smoothed, every drapery fingered. We catch ourselves in the middle of an animated conversation stroking the ups and downs of the upholstery. Our toes dig into deep-piled rugs that are soft and uneven. Seeing is not enough. The nervous circuit is incomplete until we have felt them.

Color and design are fresh and invigorating, but this is a year primarily of texture—soft textures, smooth textures, nubby textures, uneven surfaces, ridges, lights and shadows.

There is one thing certain about this new emphasis on weave and texture. It becomes increasingly difficult to conceal shoddiness and bad workmanship. Fine quality stands out for what it is—which may explain why interest in texture has swept the country. In Europe it is not new. They have been working along these lines for years. Many of our best designs this season will of course be imported. Some equally fine ones are products of our own designers and fabricators. Design itself is inclined to the geometrical, to plaids and stripes. Diagonals, both in design and weave, are having their innings. Corduroy upholsters chairs on the bias, draperies have taken to stripes running at an angle of forty-five degrees. As for colors, the neutrals on the one hand—the whites, beiges, browns, grays and taupes—and clear, pure colors on the other, seem of equal importance.

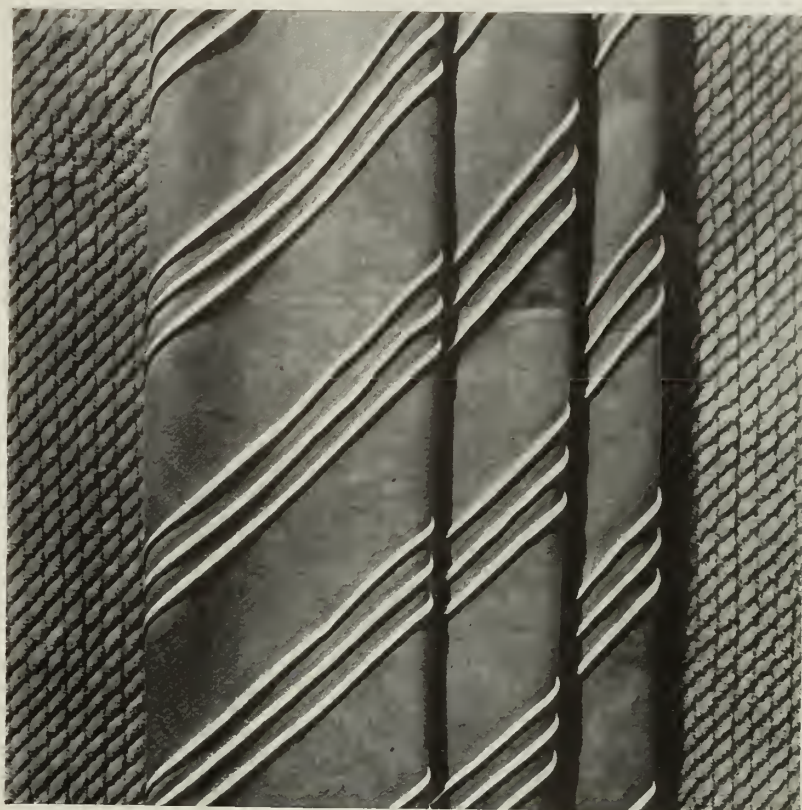


CAROLINE WHITING

Finger Tips

You will probably see more of the new fabrics made from cotton this year than any other material. This trend has its roots in economics, undoubtedly, but designers tell me that cotton is really the weaver's delight. It works up so beautifully and blends with other materials so well. And if the workmanship is fine, it wears it proudly.

Specifically, chenilles will be popular; and corduroys of both cotton and silk will continue to hold their place down near the footlights. Furs and sheared sheep skin will have a place, and leather in many guises. And we must not forget cellophane, which in one of its numerous incarnations is liable to bob up anywhere.



Two diagonals. Beige-colored high-pile fabric of wool with diamond pattern woven at two levels. Colwell. Green cotton drapery material. White braid stripes, sewed on in groups of three, diagonally. Schumacher

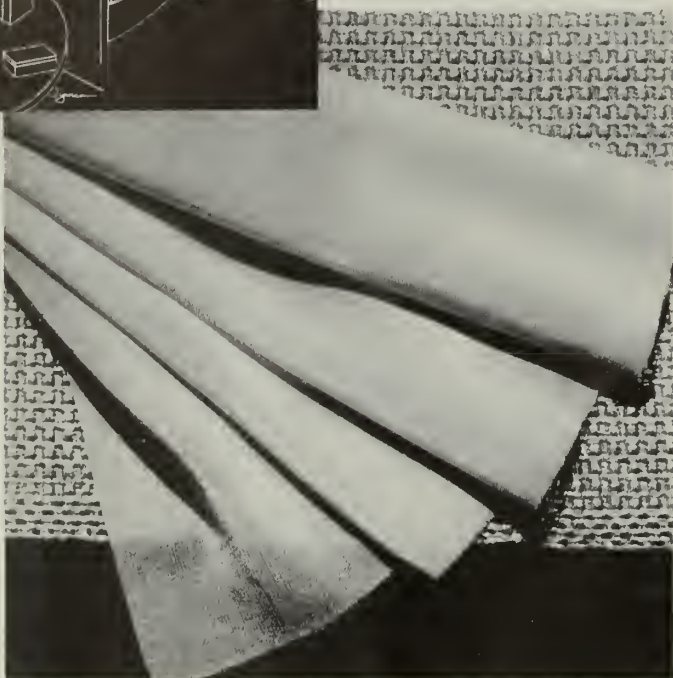


Contrasting surfaces. Sheared wool rug, in natural beige, edged in white goat fur, in complete contrast with the sheen of the chromium and glass of the table and lamp. The modern beige corduroy chair contrasts with the mahogany and white leather of the Empire chair. Table and rug, Colwell Company. Other pieces and arrangement by A. Kimbel and Son

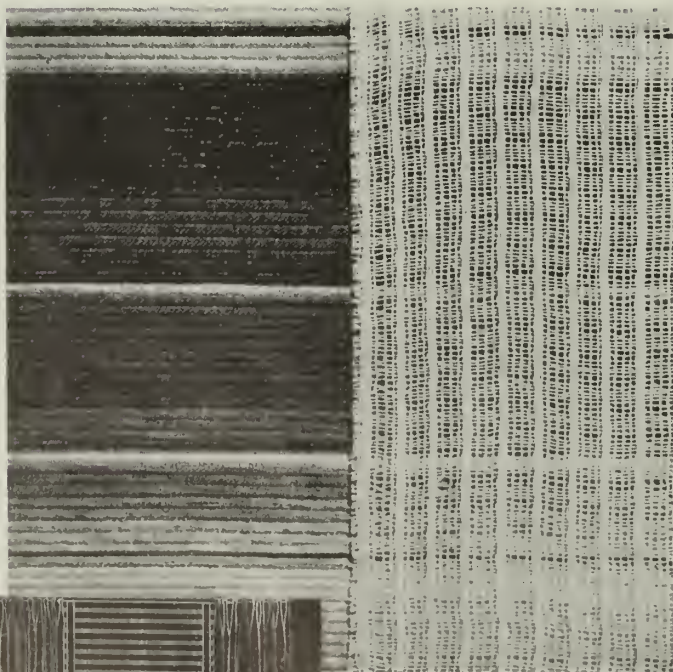
WEAVE AND TEXTURE COME FIRST IN THE NEW FABRICS



Cellophane in two of its new incarnations. Heavy basket weave for furniture, and a sheer transparent material for draperies. Both are from Colwell Company

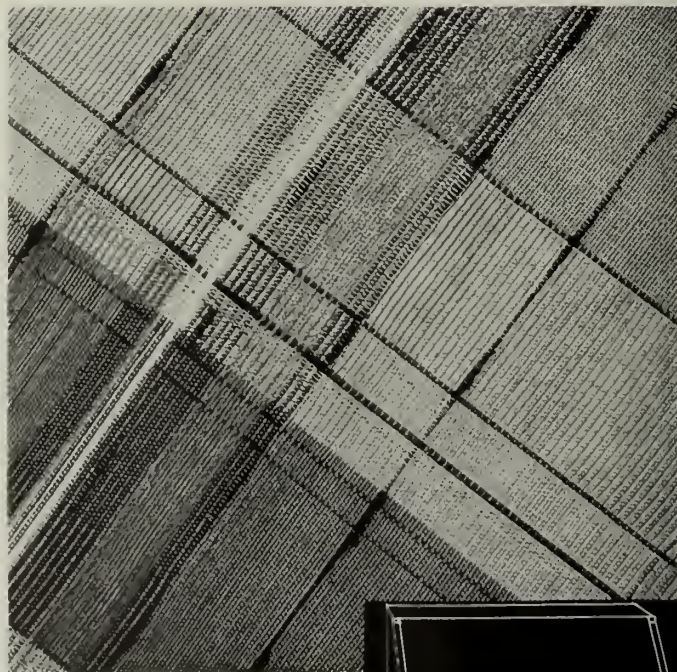


Modern influence in Italy expresses itself in very formal leaf and fruit designs with a texture resembling the grain in wood woven in the background. Schumacher



CAROLINE WHITING

Ribbed cotton ripeloth from Germany, in rose, beige and taupe stripes. From Contemporaria. American handwoven, lacy woolen material. From Willich-Franke Studio



DRAWINGS BY CARL SIGMAN

Haireloth plaid in a fresh, new green, beige, brown and white, with cotton chenille ridges. Designed by Robert Heller and woven abroad. From Metropa Fabrics

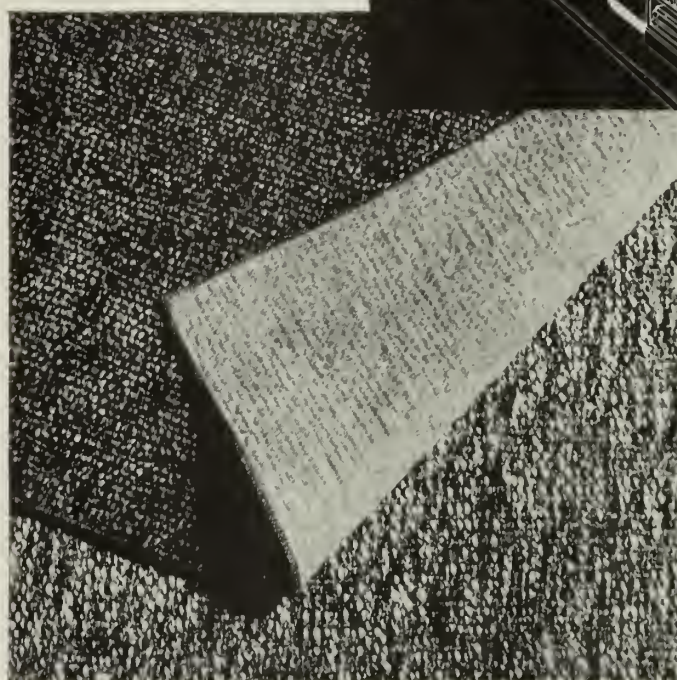
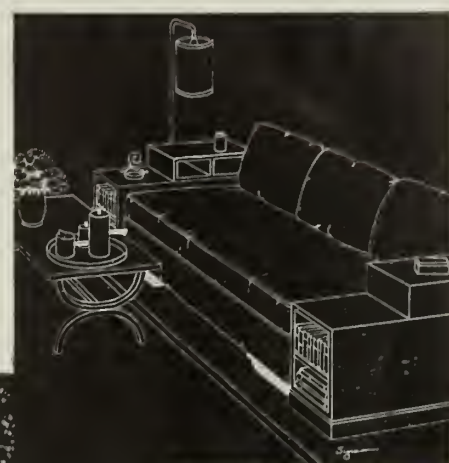


CELLOPHANE AND LEATHER ENLIVEN THE DECORATING SCENE

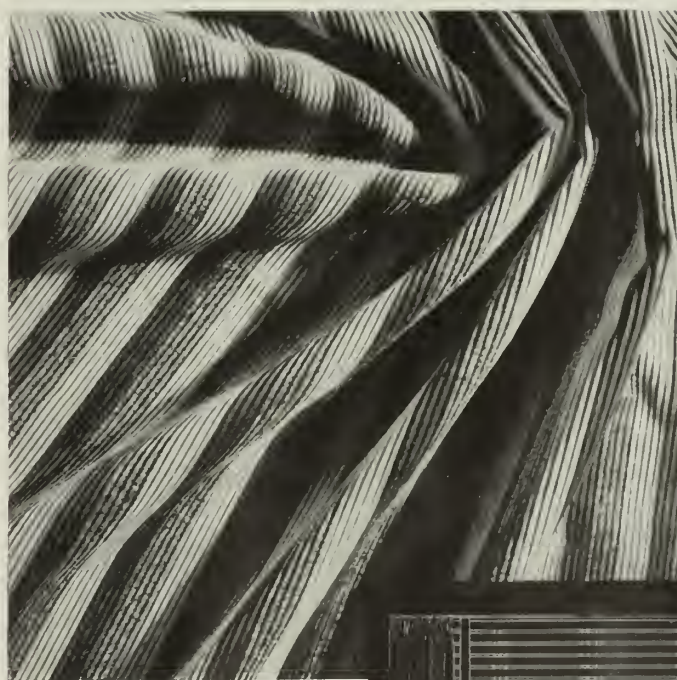


A new upholstery material. Leather strips of different colors woven in various patterns. Designed by Laurence Colwell especially for Bullocks-Wiltshire, in Los Angeles

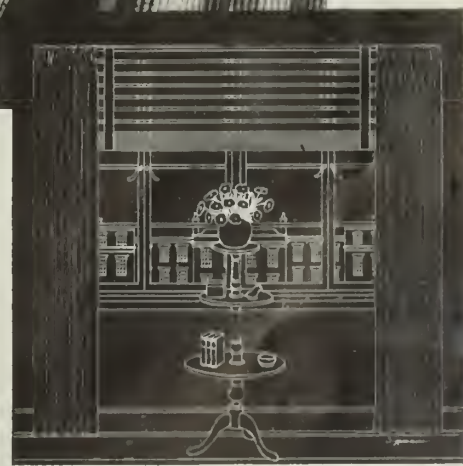
Loose-weave, nubby cotton fabric, which comes in a mixture of several color combinations. Tropicloth backing makes it also durable for upholstery. M. H. Rogers



Plaid effect is gained by stitching white, rose and red cord on a solid blue cotton fabric. It also comes in other colors. Imported from Italy by Howard and Shaffer



Striped cotton corduroy for both window draperies and upholstery. Colors: grey and white, and brown and beige, each with a stippled stripe between. By Lehman-Connor



THE CENTURY OF PROGRESS . . .
 GARGANTUAN . . . BOISTEROUS . . .
 DYNAMIC . . . COMMERCIAL . . . GRAND
 . . . FANTASTIC . . . THEATRICAL

Progress

A GREAT successful Exposition acts on the world like an attack of scarlet fever. It's the after-effects that count. Sooner or later, somehow or other, we feel their influence. Sometimes the effects are primary and obvious, as in the case of the unpretentious little *Arts Decoratifs* show along the Seine which started manufacturers thinking in terms of tubular steel. Sometimes they crop up in unexpected places, like the 1930 Paris Colonial Exposition which nipped into the field of fashion and sent a million women who had never even heard of Morocco into fezzes, white woolens, and barbaric jewelry. And now another Exposition has opened in Chicago and we are at its mercy. What is this Fair going to do to our daily lives?

For Chicago's Second World's Fair is a success. You can't ignore it. It screams at you from every one of its blue and orange towers. You like it immensely or you loathe it. It's a highly controversial subject. Even patriotic Chicagoans can't agree. It's rather awful, but it's rather grand. Above all, and in spite of foreign exhibits, Spanish, Ukrainian, Mexican pavilions, the really lovely Belgian Village, the gay Streets of Paris, the jinrickshas, the gondolas, it is whole-heartedly Middle Western. Large, loud, unsophisticated, and good humored, the big corn-growing states are on parade.

The official title, *A Century of Progress*, with its dignified retrospective suggestion, might have been better suited to the old Fair, that white "wonder city" where tourists of '93 gaped at marble colonnades, palaces, fountains, Napoleon's gold encrusted coach, brought all the way from France, would hardly raise a ripple now. It's the new aluminum Pullman that is packing them into the hangar-like Travel and Transport shed. The classic façades of the Columbian Exposition were designed to look permanent. Visitors refused to believe they were not made of real granite and marble. In comparison the New Fair looks like a group of brightly painted cardboard boxes. On the outside it is frankly for today. The exhibits on the inside are for tomorrow. To be sure, Fort Dearborn is there in logs facing the lake, and Lincoln's cabin, and the "Days of '49." The Victor exhibit includes a few talking machines of the Floradora period. Chrysler exhibits some antique cars. But these are overwhelmed in the vivid mass of red buildings, blue buildings, orange buildings, ice cream, popcorn, beer, roller coasters and radios, beaches, lake, lagoon, the giant cables of the Skyride, the silver dirigibles trailing ribbons advertising Kold Kandy Krunches, and the mile upon mile of scientific



HAVEMAN



. . . STIMULATING . . . AND ABOVE ALL CONTROVERSIAL . . . IS BRILLIANTLY SKETCHED BY MARION HUME IN THIS PORTRAIT OF THE CORN-FED FAIR

an Parade

exhibits from diving bells to dynamos. The spirit of this Century of Progress is far more the century ahead than the one behind, and perhaps it is significant that the lovely old Fine Arts Building, last relic of the glory of the old Fair, has recently been remodeled for an Industrial Museum.

Of all this much criticized Exposition nothing has been talked of so much as the colors devised by Joseph Urban. "It's a pure German color scheme," summed up a decorator. "It's foreign to us and feels out of place in America. Look at the colors a street full of American women wear, if you want proof. You may see a girl in a bright red dress, but you'll never see one in an orange dress, yellow hat, and blue shoes. They just are not our colors." But the crowd streams on through the gates without blinking. German or not, the colors are no gaudier than the billboards which the American public must love since it lines its favorite highways with them. Indeed the whole Fair is not unlike a row of billboards gone wild, swelling out of their frames, overrunning the place, but still shouting "GENERAL MOTORS . . . FIRESTONE . . . SEARS ROEBUCK . . . A. & P."

"Modern!" raved an architect under the green hedge towers of the Electrical Group. "In my day the spirit of modern architecture was supposed to be pure functionalism. Look at these things! They are about as functional as the Taj Mahal!" Crazy shapes and patterns, windowless towers shooting toward the sky, fantastic angles, perhaps it's not for nothing that the favorite book of two generations of children has been *The Land of Oz*. Almost without exception the Fair buildings seem to be designed for one purpose . . . to catch and hold the eye of the crowd through all the kaleidoscope of the Fair, and to draw people in to the great shiny machines inside.

For the romance of the Fair is Science, and the chief actor Industry. The Arts are hardly more than off-stage noises. The drive to raise money for a Temple of Music failed for want of subscriptions. Literature has no home but the Christian Science Pavilion and the terraces and reading rooms of a weekly news magazine. Plans for an adequate interior decorating exhibit came to nothing. Ice boxes and air cooling machines are the stars of the Home-planning Hall. To be sure the Art Institute of Chicago is celebrating the centennial with the finest art exhibit in its history, many of the paintings, from Pollaiuolo to Picasso, making their first appearance outside of private collections. Whistler's *Mother* draws the tourists (some of them think it is



HAYEMAN



R. L. NESMITH





Hitler's mother). Sophisticated Chicagoans say, "Have you seen the Cézanne Room? The El Grecos are *glorious!*" And then with the inevitable civic pride, "It's the biggest and most complete art exhibit in America." But the Art Institute, guarding its collections with electric alarms that release bells, police dogs, and armed detectives if a glass case is cracked, was able to obtain many of its priceless loans precisely because it was on Michigan avenue and outside the Fair grounds. And in the Fair itself there is no Fine Arts Building.

The pure beauty of the Fair is in the low white halls of the Science and Electrical buildings where mathematics, physics, chemistry, from the velocity of light to the development of petroleum, go through their paces. Bands of small boys desert the miniature trains of the children's Enchanted Island playground to spend fascinated hours over the wriggling blue frames that illustrate the progress of sound waves or the mystery of a kettle of liquid air boiling on a block of ice. Beautifully lighted and beautifully staged, most of the exhibits act out a story. Wheels turn in miniature models. Gasoline bubbles in the tanks of a petroleum plant. Iron melts under an electric spark. Strange red and blue lights flash on and off. In a dark corner two globes hang against a black background like a Man Ray photograph. There is a pause. A moment's suspense. A spring clicks, the larger globe tips and suddenly becomes filled with swirling milky light. It's good theatre. The crowd moves on to the next act.

The House of Magic with its demonstrations of scientific mysteries draws as big a crowd as one of the Midway sideshows. Science at the Fair is "chic." Sophisticated travelers who came back from Paris in 1925 with photographs of the Lalique fountain and five years later described the Colonial Exposition in terms of "the lighting is too *marvelous!*" Don't miss the Hindu dances . . . the Angkor Vat by moonlight . . ." are now saying in the same tone, "Don't miss the Bell Telephone Exhibit." They are dragging whole dinner parties down to watch the black gummy mass of rubber rolled out into Firestone Tires.

What the results of the Fair will be, who can say? At present the most obvious effect is psychological. It's been a long hard winter, particularly in the West where the depression was felt last and felt worst. But now it's summer again. Things are a little better. The pressure of the past three years has lifted just a little. Visitors to the Fair are bringing money into town. Above all wheat is going up. The beaches are open. Bathers in bathing suits or pajamas stride nonchalantly through the streets and crowd the street cars. The city relaxes in its shirt sleeves and is ready to play. And so, while the giant Havoline thermometer at the Twenty-third street gate creeps up to 95 . . . 98 . . . 100 degrees, the shooting galleries, roller coasters, "Flying Turns," alligator wrestlers, giants, midgets, and two-headed babies bring them in thousands down to the Midway, named after the amusement park of the old Fair. Beer gardens put on extra waiters. The jinricksha coolies (all guaranteed college athletes) work overtime, and Saturday night brings out a fresh crop of white linen suits and organdy dresses to dance in the Belgian Village, where there is no cover charge and you can drink beer under a gabled roof. Or there

is the Streets of Paris concession, at present by all odds the most-talked-of spot in the Fair. Twenty percent of all visitors walk up its ocean liner gangplank (twenty-five cents more if you blow the fog horn) and wander down the Rue Bonaparte to eat at the Dôme or the Café de Paris and find plenty to tell the boys back in Iowa about in the peep shows, "art classes" with nude models, and *Folies Bergère*. The Streets of Paris, specially since it was denounced by an outraged lady in a daily newspaper as a "cancer on the breast of Illinois," has been yielding an astonishing fortune to the Chicago architect-owners who had almost forgotten what money looked like. Tourists and native citizens alike are taking time off to enjoy themselves. Good times are coming if they are not here already, and in the meantime there is beer.

What the secondary effects of the Fair will be are even more incalculable. Down in the Homeplanning division are eleven little modern houses built by General Houses, Armco and Ferro Enamel, Century Homes, Lumber Industries, and others. Most of them are simple and good, even though the more sophisticated pass them by. "Just commercial stuff," an architect says. "Nothing new in them. They've been done better and done to death in every German magazine for ten years." Which may be true, but not yet done to death in America. And down at the Fair you hear, "Daddy! Look at that thing! It's a House!" The crowd stamps through and stares. Compact and commercialized, think of the junk that will be hurled out of the window from many an interior if *these* houses take effect on the countryside. They may even be the models for the summer cabins and tourist camps of next spring.

And what will happen to a million filling stations now that Joseph Urban has proved that sharp angles and bright paint are just as effective to catch the crowd as white stucco and Spanish tiles?

Another striking feature of the Fair is the spectacle of Americans learning to eat out of doors and love it. Beer gardens abound, many of them like the Pabst Blue Ribbon Casino and the Old Heidelberg Inn with terraces on the water. Sidewalk cafés in the Belgian Village and the Streets of Paris are thronged. On one of the main thoroughfares of the Exposition, Walgreen's clusters a dozen iron tables and parasols around a gigantic soda fountain. Can it be true that America really is ready at last to adopt this most attractive feature of European life?

Chicagoans hope that one result will be the development of the long-neglected lake, and already the solitary speed boat under the Michigan avenue bridge has been joined by a dozen other boats which offer taxi service to the Fair.

And then there is that steady tramp of thousands through the scientific exhibits. Inevitably that must produce an effect. Some great discovery to benefit humanity or a centerpiece for a table shaped like a test tube? Will we be polishing up our radios inside instead of out and setting them in glass cases instead of Grand Rapids Chippendale? It is too early to tell.

Meanwhile the summer grows hotter and strange licenses double and triple in Chicago streets: Maine, Nebraska, Arizona, Florida, New York. Whether you like the Fair or not, it is too late to stop it. How will it end?





CAROLINE WHITING

New Glasses for New Wine

THERE is bound to be something exciting about the return of wine glasses to our tables. Those who have memories grow nostalgic. But most of us who reached the age of indiscretion in the gin-and-gingerale era, will need some brushing up on our wines and wine glasses.

Generally speaking the old rules will still apply. In fact, there aren't any others.

But we will have to do an about face in our habits of diet, before we can take up where we left off. If there is really to be a revival of dining as an art, it will never have the large disregard of the calories displayed in pre-war days. Consequently, you and I are not likely to be called upon to recognize as many wine glasses at once as Oscar of the Waldorf has ranged in front of the place above. Nor, fortunately, called upon to consume the contents.



Crystal hollow-stem champagne glass, Rich and Fisher. Brandy inhaler, Bergdorf Goodman

Left:

Table arranged by Oscar of the Waldorf in the pre-war tradition, with glasses (right to left) for sherry, water, Sauterne, Rhine wine, claret, Champagne and liqueur. Set of gold-encrusted wine glasses and Lenox service plate. Ovington's; Rhine wine glass. Rich and Fisher; linen, from McGibbon; silver, the Gorham Company

Wine glasses of today. Traditional stemware of engraved rock crystal. T. G. Hawkes and Company. A set of unusual imported modern wine glasses made of clear crystal from Mrs. Ehrich



Yet, that was the typical setting for the formal dinner of yesterday. To the practiced eye of the old-timer, they announced sherry, water, Sauterne, Rhine wine or Moselle, claret, Champagne and liqueur. And even in those spacious days, that was no mean assortment.

The average dinner party was less lavish. Sherry, claret, Champagne and brandy were considered quite sufficient for all but the most ambitious occasions. Some sort of simplified service like this is what we are most apt to adopt when fine wines come back.

Wine glasses themselves have undergone some evolution. Tradition will always lean to tall, stemmed crystal in the conventional shapes, but under modern influence some of the most beautiful work is being done along unorthodox lines.

Despite this development the old rules hold good. Serve Sauterne in a stemmed glass, preferably one with a pale green bowl, at a temperature of about fifty degrees—with oysters or fish course. With soup, serve sherry in a narrow, stemmed glass which usually flares

at the top. Claret and Burgundy both go with game—claret at room temperature and Burgundy slightly warmed. The glasses are often the same, both white, though rightly the Burgundy glass is a trifle heavier.

Rhine wine makes its appearance with the fish, in a tall-stemmed glass as elaborate as you please, which never matches the others. Champagne may be served with certain varieties of game, but usually comes with the roast, and of course is always ice-cold. There are four Champagne glasses: the Champagne goblet, or "tall" Champagne; the familiar flaring glass; the hollow-stemmed Champagne and the "straight" Champagne which resembles a small tumbler. Madeira is sometimes substituted for sherry with the soup, and sometimes served with vegetables—at even temperature. Port accompanies the dessert or fruit, in a small clear glass, often the same as the sherry glass. Today cognac and liqueurs are usually served in the drawing room with the coffee. With the return of fine old brandy, brandy inhalers are sure to be important.



Modern crystal and a table set in Paris by Lalique. Glasses are water goblet, wine glass and champagne glass. A. N. Khouri

PAINTINGS BY TWO ARTISTS—THE DIEGO RIVERAS

ANSEL EASTON ADAMS



A mural by Rivera in the dining room of Mrs. Sigmund Stern in Atherton, California. The colors harmonize with the specially designed furniture: A very hot brown, white, and blue in costumes of the men. Green, orange and red in baskets of fruit

Portrait of Mrs. Rivera (Carmen Kahlo de Rivera) painted by herself



Bridged Domesticity

The Diego Riveras have two roofs
and one Menage

THE house of Diego Rivera is situated four miles out of Mexico City. When it was finished last September, it created a mild furor.

It was as if someone had built an Eskimo igloo on the hills of Connecticut. Like the effect of most strange new things, the feeling was almost entirely against it. It provoked curiosity, criticism, and discussion. Curiosity because it was modern; criticism because it was designed to the individual but unorthodox requirements of the Riveras; discussion because it was thoroughly intelligent.

But because it was intelligent, its principles and its qualities were accepted and had a strong influence on subsequent building.

Juan O'Gorman, the architect who designed it with Rivera, has since been made chief of construction department in the Secretaria de Educacion of Mexico; and sixty-three new modern schools modeled on the same architectural principles have sprung into being. Three other architects have begun to design domestic houses in the modern manner; and now there are many in and outside Mexico City.

Perhaps the most striking innovation among the many new features which the Rivera house embraces is the

conception of its arrangement in individual units.

"It was built," says Rivera, "to insure domestic peace!"

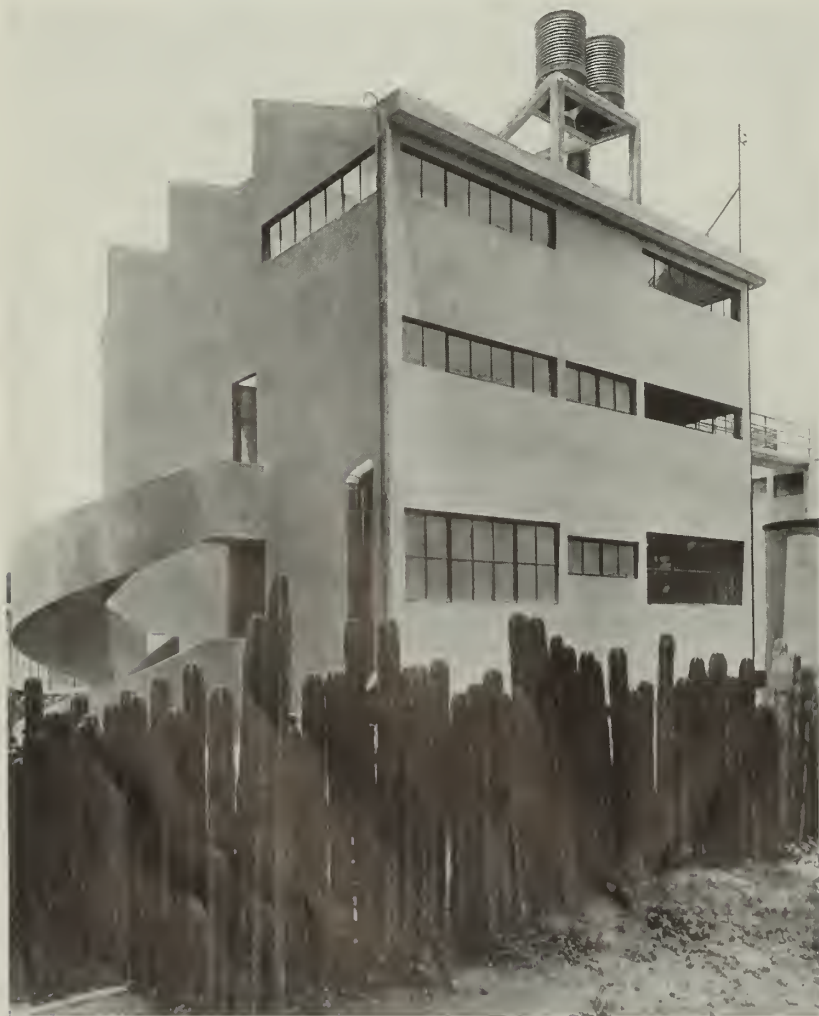
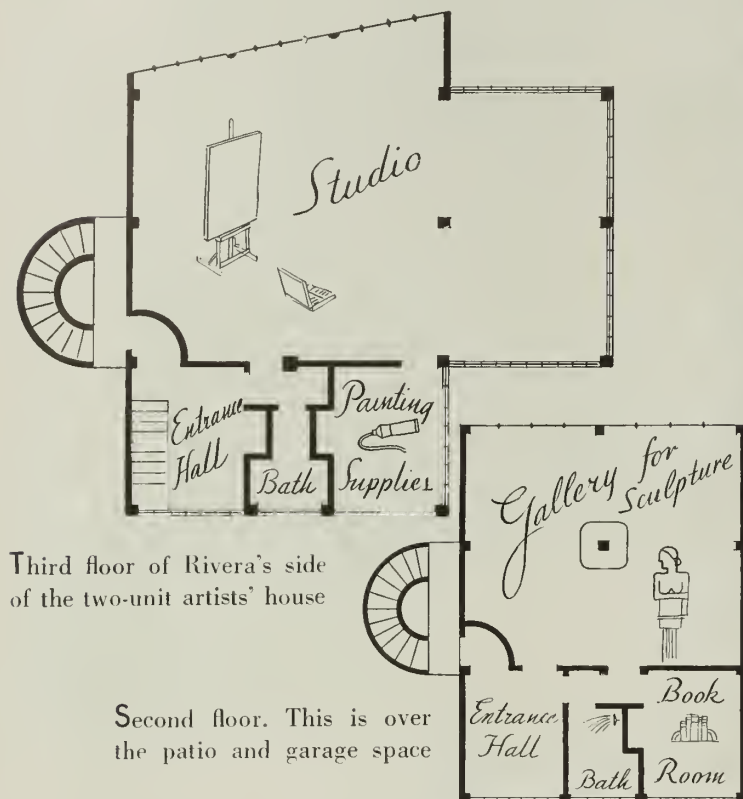
Mr. and Mrs. Rivera are both artists and must have separate studios. The problem was to combine their working needs (requiring special lighting, privacy, and quiet) with their domestic interests. Two almost complete establishments with a connecting bridge which runs from the top floor terrace of one to the sun roof of the other was the solution.

Both have large, light studios. Rivera's is two stories high to suit the type of work he does. One entire side is glass. Mrs. Rivera's is glassed on three sides with panes which swing out and make of it a terrace if she wishes. Curtains will be arranged so that she can have privacy. Both of the houses have living rooms and a bedroom and baths. Both have garage space on the ground floor and patio space as well. Both have sun porches.

The "big house," which is Rivera's and is built for his particular needs, has in addition a gallery for his three hundred pieces of Mexican sculpture, a small library for his books and a kitchenette tucked under the stairway with complete electric attachments for serving tea and light suppers.

The laundry is on the ground floor of the "little house" and the formal dining room and kitchen are on Mrs. Rivera's side. As hostess, rightly so! But there is the kitchenette on Rivera's side in case they wish to entertain separately but at the same time.

This house divided was enough to set tongues wagging. The Mexican populace was not accustomed to one family amicably installed under two roofs which functioned as one.



The "big house." Rivera's. Bridge connects sun porch with sun roof of Mrs. Rivera's "little house." Left, closed staircase connects his gallery with third floor studio. Heating plant on ground floor. Right, plan of the fourth floor



This seemingly unique feature made to fit so precisely the tastes and talents of the Rivera family has oddly enough proved a pattern and has been copied.

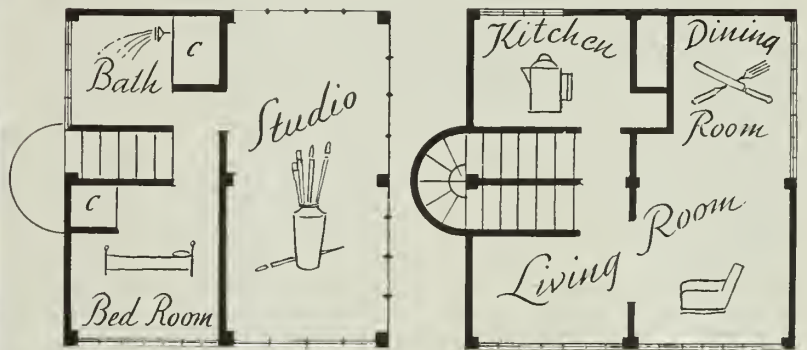
"It is entirely practical," says Rivera. "Dentists who have offices at home—families with lively and noisy children—people who like game rooms, and many others are helped by its advantages. And also," he added, "unless a house is skillfully arranged the odors from the kitchen permeate the entire house. This way it is impossible."

But there were other features of the Rivera edifice which provoked speculation. It is, for example, four

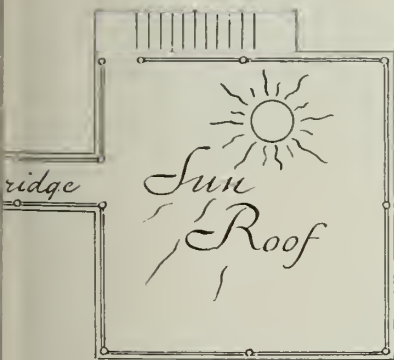


A fifteen foot square was the unit. This measurement was decided by the length of steel which could be purchased in the greatest quantity and was therefore the cheapest. This method of planning reverses the conventional method. No design made first fixing porches and cupolas with a fine disregard for materials! The materials on the market which were available were studied, they were chosen for economy, and out of them (like building a house out of blocks) the floor plan was made. On the one hand the lengths of steel . . . mathematical and certain . . . on the other, the very definite wants of the Riveras. Cleverly the existing length of steel was made to fulfill their needs! There is a lavishness of air and space and light and comfort with an economy of construction cost.

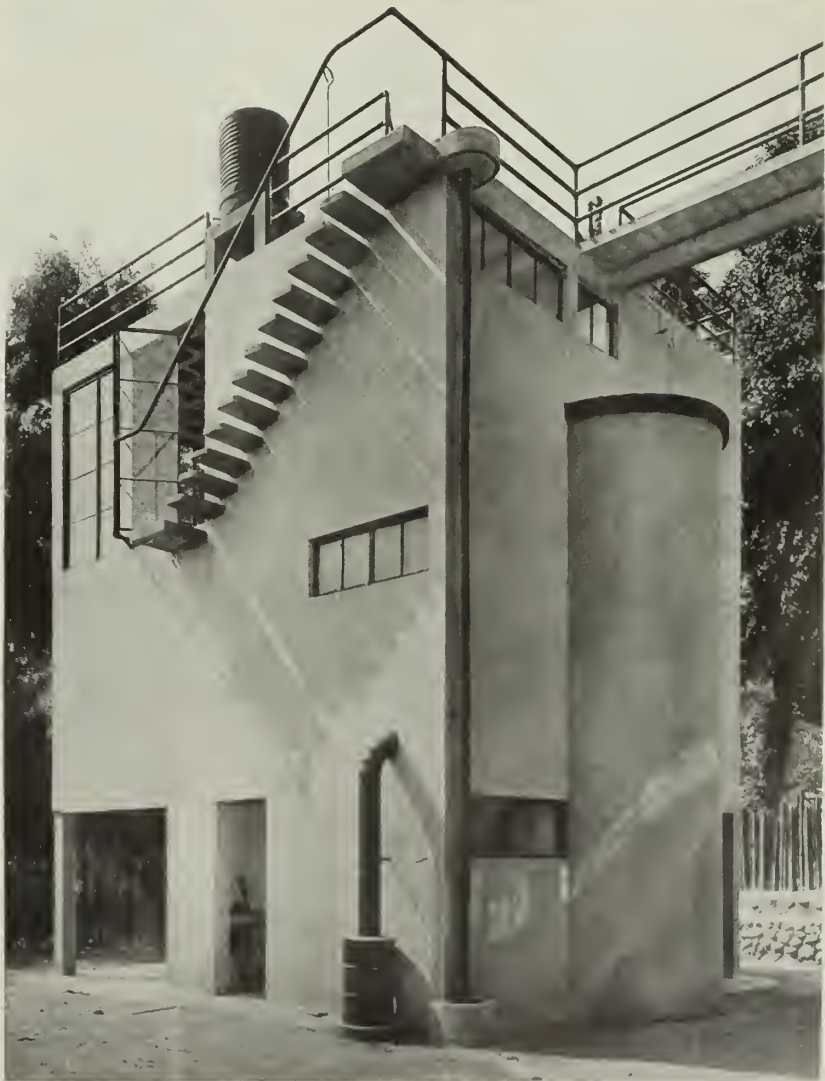
"Nothing without need," is the motto of this utterly functional establishment. Even the architectural character emanates from the construction materials. Every



Second and third floors of Mrs. Rivera's unit



The "Little House" Mrs. Rivera's. First floor, laundry facilities, heating and garage space. Stairway is from bedroom to sun porch. Stairs are placed so that no space is seen when ascending. Right, stairway leads from her bedroom to sun porch. Left, plan of top floor



stories high. And this is contrary to the traditions of the country. Mexican houses are usually low and rambling to better withstand the frequent earthquakes. "Your tall new house will never stand through a quake," said a friend who was objecting to the superfluous floors. And then, as if the fates were anxious to prove the stability of this new building, there was a quake and the house went through the test uncracked. It was probably the first house to be built in Mexico on a unit plan, a plan in which Rivera is intensely interested and which he said made it possible for him to build his house for one tenth of the normal costs.

Inside detail. Ceilings alike throughout house. White concrete and terra cotta clay in its natural color make the cross-barred pattern



One of the sixty-three new schools. Architecture after manner of the Rivera house. Now Mexican children attend school all day



Rivera's studio. Two stories high with window mathematically arranged so that sun does not enter at any time during the day or the year



line, curve and jutting has a reason for being. The ceilings get their squared attractive design from the juxtaposition of the cement and ceramic. The original shape of the steel is the reason for the particular loop of the stairway which is on the outside of the "big house." Even the cactus is forced into being useful and making a chic and decorative fence. It blooms once a year into magnificent red and white flowers.

Although built on a small piece of ground the house has been placed high and commands a kaleidoscopic view. There are two entrances to the grounds so that cars can conveniently drive in from two opposite directions. The servants' house, also built on the unit plan, but only one story in height, is in one corner.

The Mexican hillside, against which this house is literally painted, is green and pink-beige and the skies are frequently an intense blue. And now the house—not one color but many! The "little house" of Mrs. Rivera is pink except for the cylindrical stairway which is a clear light blue. The "big house" is terra cotta. All the iron work is vermillion, with blue bands on the stairway.

Inside, the iron work is blue. All the ceilings are their natural colors, the white of the cement and the terra cotta of the clay. The walls are white and the floors, yellow. And there is still more variety inside. The stairway inside Mrs. Rivera's house is a lovely pink and the room into which it goes has a wide blue border around the lower walls. Rivera intends to do a fresco on the big wall under the terrace on his side.

"In fact," he says, "some day the house will probably be completely covered with my paintings. I plan to paint my life . . . my interests . . . and all the varied

and interesting things which have happened to me.

"Frescoes should be functional too," he continued. "If there is not some reason for them it is much better to leave clear walls. They should either carry out the architectural intent or bring further understanding of the purposes of the building." He thinks it is uninteresting to paint landscape inside a building when one can look out a window and see one. He prefers to paint the lives of people—their enthusiasms and activities.

Rivera cannot understand why there are not more modern houses built in America. He contends that if three were put in a row amid the old type that it would not be long before discontented owners would tear down their Victorian edifices and try again! This he feels would be stimulating to the architects, builders, and designers as well as the people who would live in them.

"The old type of house has outlived our tastes and needs and economy," he said. "The new is more beautiful." We find that it makes the old style look inadequate and uninteresting.

The Riveras have not lived in the new house. They came to the States shortly after it was finished when the Detroit project called for the Rivera murals. When they go back to Mexico, which may be within the next few months, the furnishing of the house will commence. Although Rivera believes that the beautiful things of all ages fit together, he prefers to have in his house furniture which is not so treasured, but which is original. It may be steel or wood, contemporary special designs or the simplified furniture of his own country. But it will be after the tradition of the new world . . . in which he believes . . . rather than the old.

BALCONY SCENES IN BERLIN

Flower Boxes

PHOTOGRAPHS COURTESY JAMES W. BERTENSHAW

THESE semi-recessed balconies hedged in with petunias provide a secluded outdoor room for each apartment. The balconies are dazzlingly white, sharply contrasting with the rough brown stucco walls. The awnings are so arranged as to make a complete shelter from rain or the hot sun

Flowers are an integral part of the architecture of these apartment houses

CONTINUOUS balconies of surf green interrupt the lemon-yellow stucco wall of this apartment house at "Onkel Toms Hütte" in Berlin, designed by Professor Bruno Taut. Brilliant red and pink geraniums, zinnias, morning glories and petunias are the only ornaments of the severely plain wall surfaces



THE NEW YORK APARTMENT OF MR. STARR ANDERSON



Bachelor's

Mr. Anderson's pewter has been collected from England, France, Bavaria, Switzerland, and America. Most of the bottles are Early American pressed glass, brilliantly colored. The built-in cabinet is lighted from within

The fireplace and bookcases are a unit paneled in pine at one end of the living room. The portrait over the mantelpiece by Cranach the Elder, is the Princess Sybil of Cleves. Mrs. Keyser was decorator





Horizon



The outside wall of the dining room is decorated with old English prints of prize fights, and lithographs of wrestlers by Golinkin



The living room opens out onto the terrace and into the tiny pine-paneled dining room. The desk and chair are fine examples of Queen Anne; the painting of a hunt is by Peter Tilleman

THE RIVERDALE HOME OF MR. AND MRS. WALTER E. DITMARS

Five Minutes



From Broadway

A countryside of wooded hills, ravines, a little stream, flower gardens and well-shaded lawns

ABOUT five minutes from Broadway, at the very western edge of the Bronx, is a forgotten bit of countryside. Towering apartment houses rise at its boundaries. The subway, elevated, here upon upper Broadway, swings past its eastern rims, with crowds en route from Yonkers to Times Square and the Battery. On the west its hillside lanes run into the Hudson River; on the south into the Harlem River Ship Canal. On the north Mount St. Vincent, one of our foremost eastern Catholic girls' colleges, separates it from the bustling business section of southern Yonkers.

But the community itself remains aloof and tranquil. A suburb within the city. Known as the Riverdale section, and including Riverdale, Fieldston and Spuyten Duyvil, it covers an area of about one thousand acres. It is quite literally *Rus in Urbe*.

The old stone manor houses along the Hudson River date back along to 1830, but up and down the country lanes and resting on the crest of low hills are fine modern homes, stone, brick, stucco and half-timber construction. Among the handsomest, in the very heart of the Riverdale section, is the home of Mr. and Mrs. Walter E. Ditmars, the pictures of which illustrate this article. The house is built of rough stone, spacious and appropriate to the landscape. It was designed by W. Stanwood Phillips, New York architect. The site is a little back from the Hudson below a low rolling hill, richly but not densely wooded. The complete adjustment of this house to the hillside has been done with such simplicity and imagination that the stone house,

so recently built, has the final intimacy to the ground about it that one associates with feudal houses in England, France and Germany.

The structure was designed under Tudor influence with grouped brick chimneys, wide diamond pane windows under peaked roofs, stone varied with half-timber construction, and oak frame work. The grayish stone of the tile is topped with a slate roof in blue, green and red, and the doorway is yellowish limestone copied from a door in Sussex of the Thirteenth Century.

From a Tudor exterior one enters the house that is almost entirely Georgian; a living room with Georgian green paneled walls and mahogany furniture, a pine paneled library, a Chippendale dining room, brilliant chintz upholstery and many fireplaces.

The almost inevitable question after a visit to Riverdale and Fieldston is, "What has kept this countryside safe from encroachment? What is its history and the story of its development?"

I found the sum of all knowledge about this bright land in the person of General John Ross Delafield. He knows Fieldston and Riverdale by heart. He was born in the old Delafield homestead on the Hudson. Went to school there. Learned to hunt and shoot there. He knows every inlet and hillside, with all the legends about Indians and pirates' coves.

During the War of 1812 Major Delafield, the General's grandfather, was in command of the harbor forts, and journeyed about from Fort Jay to Fort Hamilton and up the Hudson to Fort Slocum. The best means of

A double flight of stone steps leads to the entrance. Terra cotta jars, many flowers, and vines give to the approach a grandiose Italian effect

Riverdale section of the Bronx (circled) from the air. Broadway cuts the upper right corner diagonally. The Hudson River is at left, Harlem Ship Canal and Spuyten Duyvil in foreground



FAIRCHILD AERIAL SURVEYS

The doorway is a copy of one in Sussex, built in early Thirteenth Century. The frame is yellowish-gray limestone, commonly called English bathstone



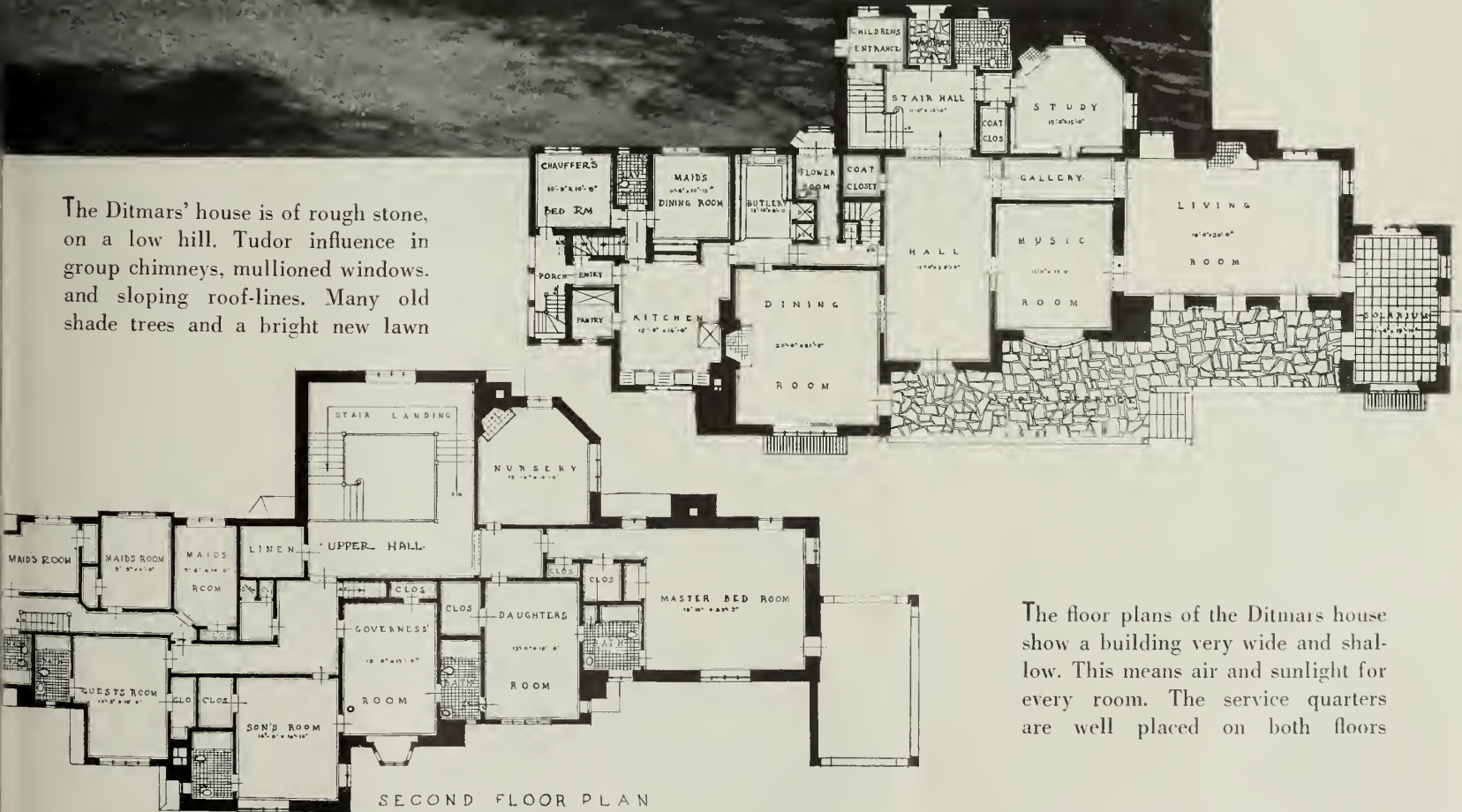
traffic at that time was a staunch little ferryboat that was always at his command, managed by a reliable and stalwart young Dutchman—Cornelius Vanderbilt. These two men grew to know each other very well and to respect each other.

When in 1850 Mr. Vanderbilt was organizing the Hudson River Railroad, he went to see Major Delafield up in Fieldston where the Major had built himself a beautiful home. Mr. Vanderbilt wanted a grant of land along the waterfront for his railroad and Major Delafield was deeply interested and the grant was given without cost. When the railroad was established, the first station on the line was Fieldston.

This whole section of country from Yonkers to the Harlem River, from the Hudson to Broadway, was first patented to Adraiens Van der Donck by Governor Kieft in 1645. In 1672 it was sold to a group of young men, Delaval, Frederick Philips, and Thomas Lewis. This included Phillipse Manor and Philipsburgh. In



The Ditmars' house is of rough stone, on a low hill. Tudor influence in group chimneys, mullioned windows, and sloping roof-lines. Many old shade trees and a bright new lawn



The floor plans of the Ditmars house show a building very wide and shallow. This means air and sunlight for every room. The service quarters are well placed on both floors



Living room. Walls painted deep yellow. Woodwork a lighter shade. Eighteenth Century mahogany furniture, upholstered in green damask. Rug, green chenille. Arm chair covers, brilliant hand-blocked linen



The Georgian library. Paneled in warm-toned pine. Hand-blocked linen draperies. William and Mary desk. Old sporting print on Georgian overmantel. Entire color scheme red, yellow and dull blue

1761 the property was purchased by William Hadley and was known for some time as Hadley's Farm, in spite of the fact that this young man was neither a good farmer nor a good manager.

After some years, Major Delafield, much against his good judgment, loaned William Hadley some thirty thousand dollars. Hadley promised to reform, to work hard, and at once begin to pay dividends on the loan. But he never paid anything, not even the smallest attention to his promises. He enjoyed the thirty thousand dollars very much, and eventually his large estate, much in disrepair, came into the Major's hands.

This was in 1829. Major Delafield at once built himself a spacious summer home, then a whole day's coach drive from the harbor. Family friends began to settle in the wooded glades and on the fine hillsides. Among the first to build a manor house was Mrs. Lorillard

Spencer. Then Mr. Moses Taylor Pine established a homestead, and later an up-and-coming young man, Levi P. Morton, found just the place for his country home there. Alexander Webb, at one time president of the Museum of Natural History, became a near neighbor. And many others famous in the historical and social growth of New York homesteaded and developed estates on chosen sites.

In fact, so exclusive was the old Delafield estate that for nearly a century it was the home only of the Delafields and their chosen friends—a closed corporation. It was not until 1924 that this fiercely restricted district was given up by the Delafield estate and taken over by a group of property owners who organized to finance the growth and management of the development, with a definite aim of keeping to the high traditional standards in every detail of social and civic environment.

The Game Is Up

BY ELLEN BELL

GOLDENROD has begun to blossom. We will soon be on standard time again, and winter will be upon us. This means to me, among other things, that there will be another round of dinner-parties. What games, I keep wondering, will we be asked to torture ourselves with *next* winter? What are we going to play after dinner?

On the whole, I confess, I had a good time last winter. Only once was I sat in a gilded chair and asked to listen to a coloratura soprano. That was sheer profit. But there are certain games that I have played over and over again. These I would be happy to pitch off the pent-house.

I am an uncontrolled temperament. I give myself earnestly to all sport. And then I sicken and die. I pale at the thought *ever* of playing this or that again.

I became so skilful at backgammon that I managed to move my men about faster than anyone else. I could pitch the dice with an enviable air, with just the most modest showing off of my long white fingers. I usually lost the game. I have played with wooden, ivory, composition, and metal checkers, on cork, leather, and canvas, and on a board that belonged to Henry the Eighth. But I am through, until my grandchildren feel the need of reviving a distinguished pastime.

Before jig-saw puzzles were made with a stamp instead of a saw, I, better than a bright child, beguiled hours of time. I fitted rabbits, butterflies, circles, and squares which were not edges, into their exact grooves. I knew the intoxicating pleasure of seeing nymphs in a wood eventually emerge. But I am through, definitely through, with this mating of inanimate pieces of wood.

I have chewed the end of a pencil and wrinkled my pretty brow when my hostess has handed me a paper in her gay party manner—trying to think of an amusing missing word, the link in a chain of consequences, or a title for a be-witty speech. Each time I have been mortally frightened lest I fail to pass the examination, and be unable to graduate with my class. I ought, of course, to know by now that few people are clever, and they only a part of the time. Actually no one has ever seemed to produce anything much wittier than I did myself. But I am, nevertheless, for all time pencil-shy.

I have reviewed in my illy stocked mind all the famous characters in history—Rasputin, Mary Queen of Scots, Napoleon, and Jack Dempsey. Yet when it came to some form of twenty questions I have been aghast at how little I knew about any of them. (I must read up on my French history before next winter.) I have forgotten all the famous characters in fiction, though I am sure I read Dickens when I was younger. My mind has been undressed of its thin veneer just once too many times.

I have wandered through countless rooms in total darkness, knocking over glasses and lamps and bumping into fellow prowlers. I have felt countless bony fingers clutch my neck, and fallen a hundred times on the floor with a scream. But never have I seen any of the gamesters find the guilty party, so languid has been their attack on the problem. It is as if the dark were all that counted in the game of *Murder*. And why should I always be the one to be murdered?

I practiced and practiced my ping-pong stroke but never had much of a chance to use it in a game. I have grown old and weary, stooping under the piano, window-seat, or highboy to pick up my opponents' smashes.

I have watched magicians thread needles in their mouths and hypnotize the other guests, long enough. I warn everyone concerned that I shall turn my back on the next magician unless he sit down and explain every trick of his trade. Being mystified is tiresome; I want to be enlightened.

There is no need of blasting against the cocktail party. That will go with the end of prohibition. For if everyone can buy liquor at the corner grocery, where is the *noblesse oblige* in the cocktail party?

Now—will I have to buckle on my roller-skates and spend the lonely winter evenings up and down Park Avenue, or will someone provide me with a new set of games for my delight?

I have never flown a kite from a city roof, nor exercised the pigeons, nor played marbles or mumblety-peg indoors. Rumors reach me that this fall I may be asked to place bets on racing South Sea Island crabs, hell-bent on getting under a sea shell at the end of the course. Well, I shall buy a crab stable and throw myself into this sport with typical touching abandon.





DRIX DURYEA

In the entrance hall of the Irwin Laughlin house. Washington, D. C. John Russell Pope was architect of this house and the iron work was executed by John Williams. New York

CURVING STAIRWAYS WITH BALUSTRADES

OF

Wrought Iron

MATTIE EDWARDS HEWITT



JOHN WALLACE GILLIES

A simple pattern in a free-hung staircase in the home of Robert L. Bacon, jr., Westbury, Long Island. John Russell Pope was the architect

A flight of steps in the stair hall of the William Ziegler house, New York. Italian water jars and chairs. The late F. J. Sterner, architect



SAMUEL H. GOTTSCHO

Second floor stairway in the Roy D. Chapin house, *Grosse Pointe Farms*, Detroit, Michigan. John Russell Pope was the architect. Wrought-iron balustrade by Oscar Bach

JAMES N. DOOLITTLE



The tower stairway, and a balustrade on the second floor in the Earle C. Anthony house, Los Angeles. B. R. Maybeck was the architect

Park Avenue in Transition

MRS. TUCKERMAN DRAPER is a pioneer in the field of remodeling. She is an old hand at taking an out-dated interior, twisting it this way and that, freshening up the foyer, cutting doors and shifting walls, and turning out apartments that compete to the last encased radiator with the latest 1933 model.

When she was confronted with the foyer at 410 Park avenue, it was no better than it should have been. A glass-enclosed vestibule opened on an atmosphere of faded pompousness. Brass chandeliers cast a murky light on dingy yellowed marble walls and floors. Some under-sized chairs and tables looked across at a few dead ferns. A sombre doorman looked across at a couple of sad-eyed elevator boys.

Since the rejuvenation, you go from the street into

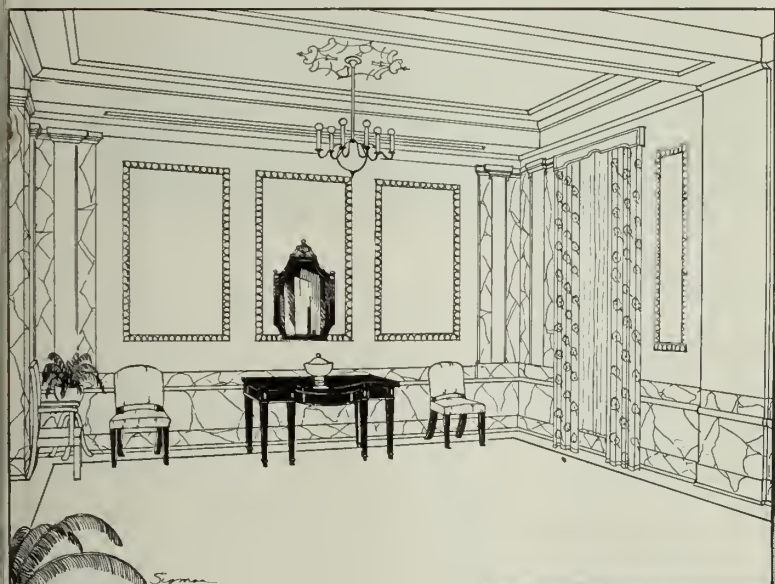
a spacious hall. But for the professional air of the doorman, it might be the entrance to a private house. Everything that didn't hold up the floor above has been thrown out. Solid colors, in good strong contrasts, take the place of marble and brass. A simple classic fire-place faces you as you go in. The furniture was designed for the room by Style Consultants Incorporated, of which Mrs. Draper is the president. A large cabinet at either end is filled with blue and white china, and is flanked by side chairs.

The Douglas Elliman Company has been busy with a house at 375 Park avenue. With the assistance of McMillen Incorporated, they have freshened up the downstairs hallways by lightening and brightening the upholstery and hangings.

Then they set McMillen to work in one of the apartments upstairs.

The new floor plans show how a few shiftings of partitions have nearly doubled the closet space and simplified the corridors. Already there is a greater sense of privacy and compactness. But what the plans do not show are the touches that wipe away the last suspicion that you might be living in a relic of 1913.

When you enter the foyer you are no longer presented with the whole apartment at once. Instead, there



Foyer at 410 Park avenue before remodeling. Walls, greyish marble, floors tiled in the same color; ceiling cream; chandelier, brass and alabaster

Foyer at 410 Park avenue after remodeling. Walls, dead white, ceiling mustard yellow, floor, shiny black. Draperies, mustard with black and mustard fringe. Furniture, black lined with mustard; urns are white on blue-grey bases



DRIX DURYEA

COPIED FROM
PUBLIC LIBRARY
JAN 11 1934

REJUVENATION AT 375 PARK AVENUE



Fireplace end of living room as it looked in 1913, and as you see it in 1933

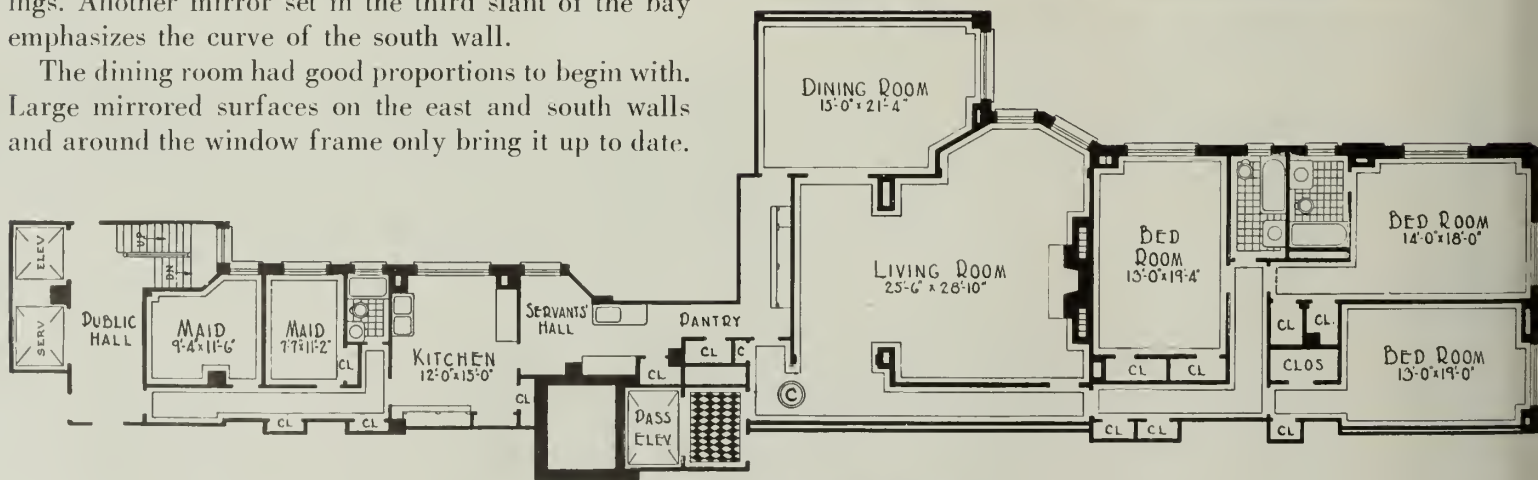


is a compact little entrance hall. Doors at the left and straight ahead lead to the living room and the corridor. You can take stock of yourself in the mirrored wall at the right before you make up your mind which handle to turn.

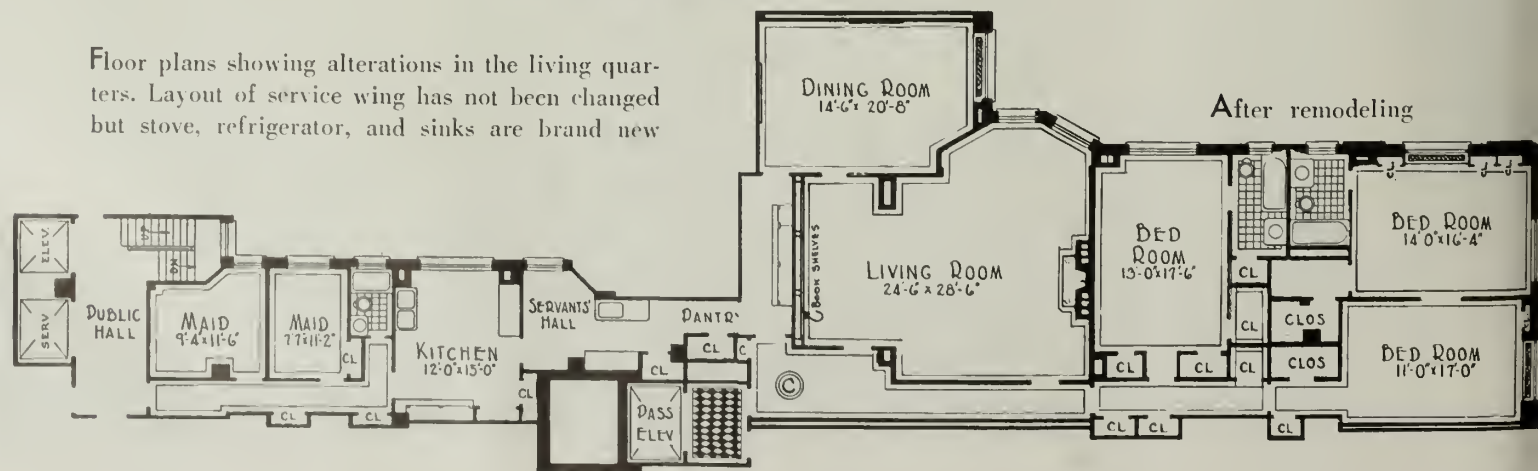
The living room has undergone a transformation. The narrow end is more than a mere passage between the hall and the dining room. With these two rooms shut off by doors and the back wall lined with bookshelves, this end achieves a separateness as a library.

At the far end of the living room the bulky mantel and hearth have been replaced by a slim fireplace. Mirrors from floor to ceiling enclose the inner workings. Another mirror set in the third slant of the bay emphasizes the curve of the south wall.

The dining room had good proportions to begin with. Large mirrored surfaces on the east and south walls and around the window frame only bring it up to date.



Floor plans showing alterations in the living quarters. Layout of service wing has not been changed but stove, refrigerator, and sinks are brand new



AN OLD DUPLEX IS GIVEN A FRESH START

The two bedrooms facing Park avenue have been planned as bedroom and boudoir. Where radiators have been enclosed under windows, walls have been brought out flush with the casings and handy shallow cupboards fitted into the spaces.

If the alterations at 375 seemed simple, the managers had a field day at 829. Here, N. A. Berwin and his henchmen have been doing over apartments as fast as they were vacated.

The high point of their endeavors is one of the duplex apartments in the northwest wing.

Here, the living room and dining room have been thrown together, making a large living room with windows on three sides. The dining room takes up headquarters in the old kitchen and butler's pantry, and the kitchen moves further back into one of the servant's room and some closet space.

If there is now only one servant's room, the kitchen equipment is so geared that one person could do the work of two. There are the newest developments in refrigeration and cooking equipment. In addition to a mammoth cabinet with compartments for all the old uses and a few new ones, there is an ironing board that comes out of one wall and a drying apparatus that shuts up in another. Every available bit of wall space houses a cupboard of some sort. Cabinets enclose the plumbing around the old open sinks, and their tops form combination work and drain boards.

Throughout the apartment they have ripped out wall and ceiling light fixtures and substituted base outlets. They have thrown out the old radiators and interred the phantom type in spaces dug out under the windows.

Upstairs the floor plans have not been changed. Some neat carpentering jobs around the windows, and an additional closet or two, have made them into what good little bedrooms should be in 1933.

All along the avenue, apartment house owners, who have ears to the ground, are making assaults on the old buildings.

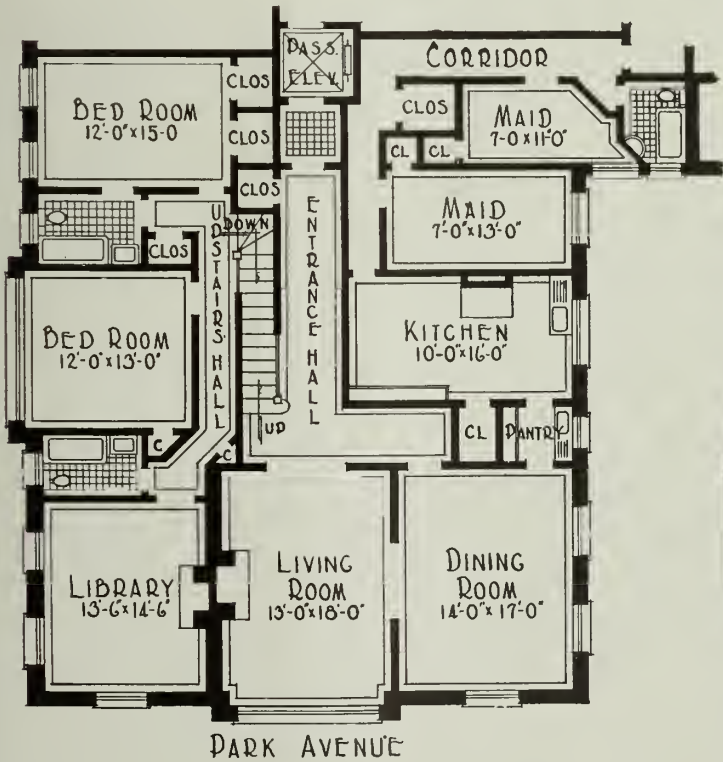
For Park avenue sprung into fame just when apartment house architecture was beginning to flower. The New York Central had covered its tracks from Forty-fifth to Ninety-sixth streets, and the avenue, down whose middle the smoky Central had puffed, suddenly blossomed into the city's smartest boulevard.

Apartment houses shot up on either side. Each new building vied with the last in up-to-date equipment and arrangement. Park avenue had arrived.

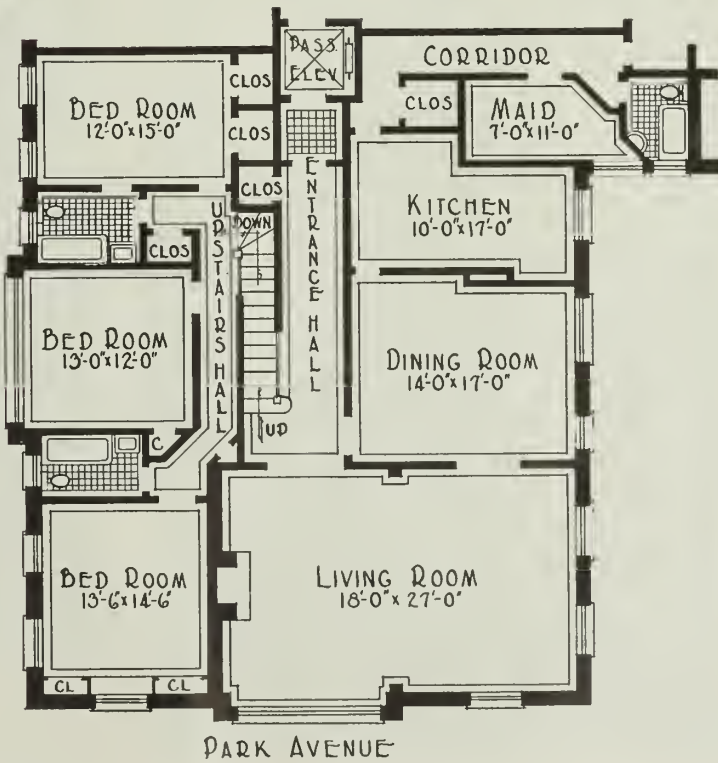
But while Park avenue sat in the sun and smiled, apartment-house architecture was bounding ahead. During the building orgy of the nineteen-twenties old buildings were torn down all over town. More stately mansions took their place.

New York was revelling in its favorite pastime of tearing down and building up.

Now this up and down movement has come to a standstill. Vacant buildings bear testimony to the one; vacant lots to the other. But there are still plenty of spick and span apartments. No one wants to live in apartments without the last scientific gadget, even with the bonus of a Park avenue address. Until the business index curves climb high and stay high, and the old landmarks fall under the sledge hammer, owners find that they have to make adjustments or shut up shop.



"Before and after" floor plans of apartment at 829 Park avenue. Before alterations plan shown above—after alterations plan shown at the right



THE NEW YORK HOUSE OF MR. AND MRS. ERIC GUGLER

Outdoors on

The loggia on the roof is paneled in carved birch, finished in an antique white over the pinkish tone of the wood

JUST off Lexington avenue on Fortieth street in New York city were two small houses with similar drab brick façades. One was a boarding house. Mr. Gugler took these two houses and started to remodel over a year ago. He added a fine narrow iron grill balcony across the entire front making the two appear as one. He went out to New Jersey and dug up from the woods long and aged wild grapevines, transplanted them front and back, and made a pattern with the stalks for younger vines to retrace. But the young vines died off and the old grapevines have bloomed. The exterior now recalls the Murray Hill of the past, when old New Yorkers used to reach out of their windows and pick their grapes from the house vine. The interior was entirely rebuilt



Beyond the arches and columns of the loggia is the arborescent terrace. Mr. Gugler was architect. The wild grapevines, in deep tubs, were transplanted full grown late last March and are already in leaf

During the summer dinner is served in a corner of the loggia

Murray Hill

with a combination two-story studio and living room on the ground floor overlooking a garden, and a large loggia on the top floor.

Though not consciously modern, the decoration is simple throughout. Most of the walls are of white plaster broken only by rosettes in panel above the mantelpieces. The sun streams through the leafy covered French windows and the effect is bright and fresh. The second floor living room extends from front to back with an open fireplace at either end; the stairway comes up through the room but has been enclosed with long drapes of neutral colored linen which shut the room off as a unit. Between the two bedrooms of the third floor is an octagonal room. The terraces are dignified by classic columns.



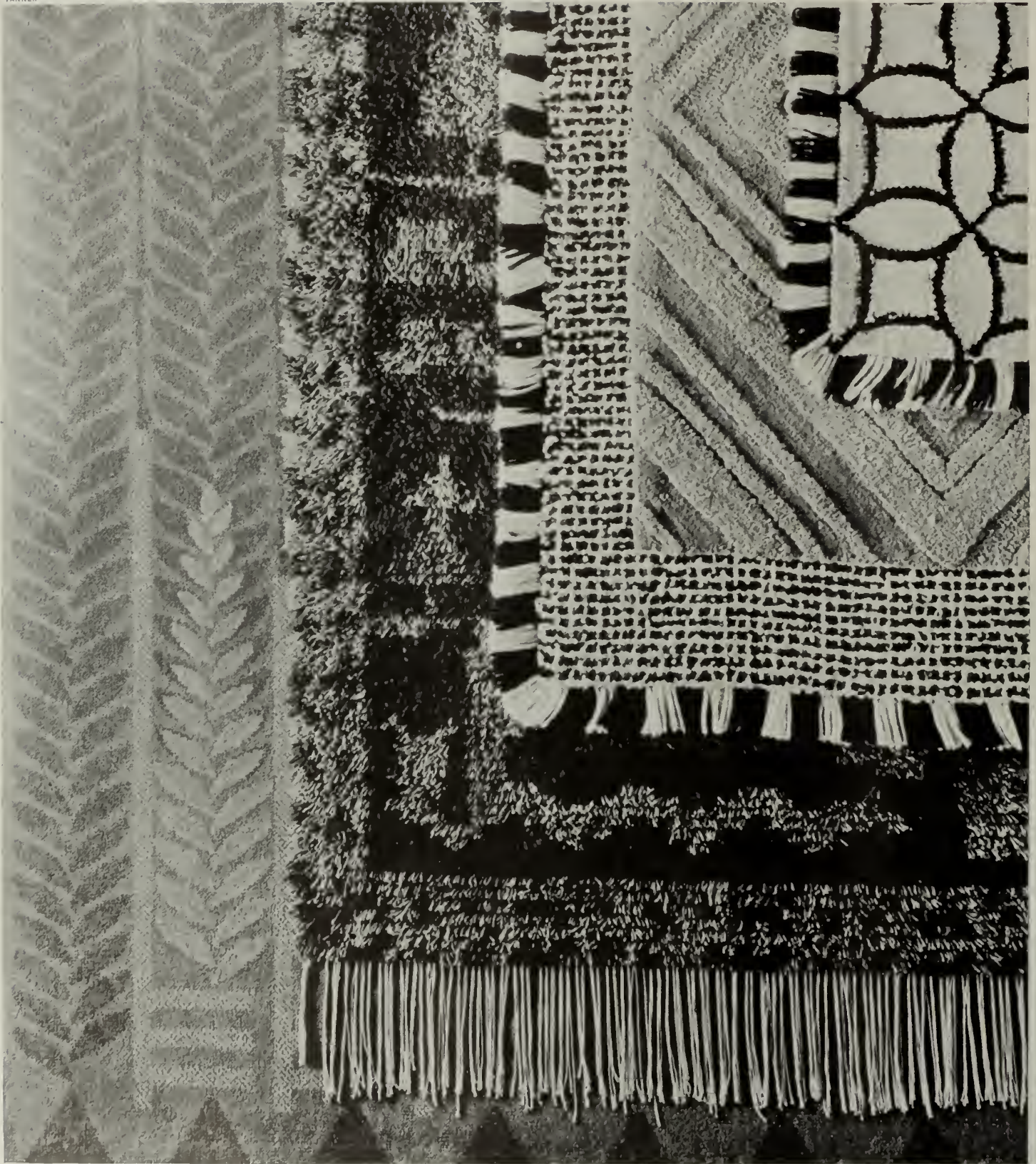
THOMAS B. TEMPLE



On the ground floor, the large living room looks out through marble columns and folding glass doors, open all summer on the garden. The plan for this was published in *ARTS AND DECORATION* last February

Foregrounds

TANNER



Rugs turn to new weaves and patterns and wallpapers to geometry and botany

Large rug. Restrained classic laurel design, faun on a taupe ground, with green leaves. Firth Carpet Co.

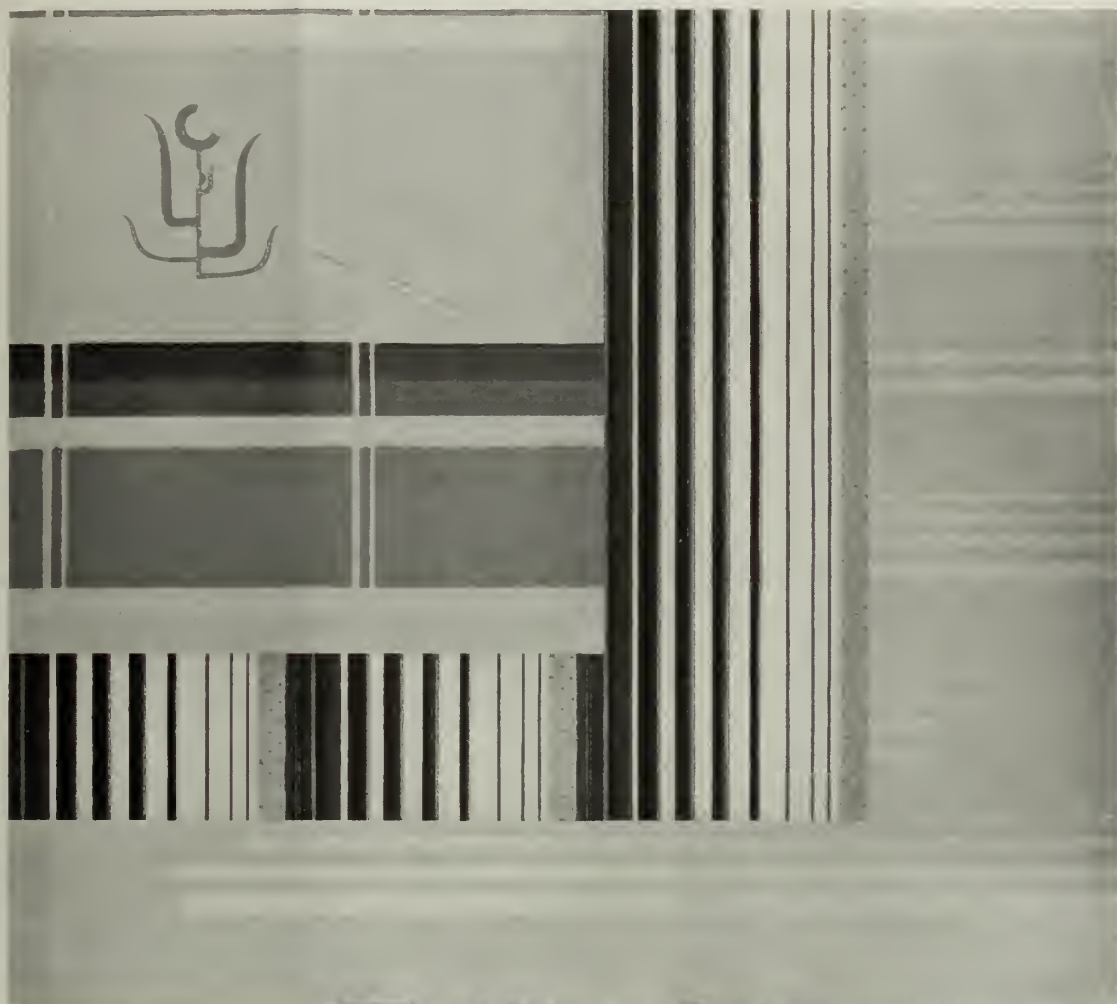
Waffle-weave rug. Texture suggests the surface of a waffle. Black and white with fringe. Aird and Watson

Long-fringed rug, from Sweden, with long irregular wool pile, in rose beige and dark blue. DeQuintal

Bas-relief diagonals. The original of this rug is in the Government Building in Chicago. Frances T. Miller

Embossed circles. Black and white fringed worsted rug, which also comes in solid white. Aird and Watson

Backgrounds



Straight lines. The top wallpaper, a blue and beige plaid stripe, is a Swedish import. From Thibaut. The strong vertical striped effect paper has been dubbed "Tunis" and is from Katzenbach and Warren. The one with random horizontal stripes is a washable Salubra, comes in half a dozen colors, and is from Fred-eric Blank and Company

Mostly curves. Marie Laurencin designed the top wallpaper, getting into it her own inimitable colors. From Margaret Owen. The one below is an imported plaid paper, made up of fine greenish-blue lines with contrasting subdued reds. Frances T. Miller. Bottom one: Elizabeth Wadham's bold design, based on the classic acanthus leaf. Katzenbach and Warren



DO NOT
BOOK IN

OBSERVATIONS OF AN AMATEUR GARDENER

Garden Talk

HORSES and implements were turned out to pasture at the Harold I. Pratt's so that Long Island's Amateur Garden Show could be held at the Pratt Oval late in June. People who went to this extraordinary event expecting it to be a flower show were pleasantly amazed to discover that it was really a cross between an English garden party and a Brittany market place. One came across the long stretch of grass, with the clock tower of the administration building at its head, and discovered that tiers of old fashioned bouquets had replaced the bay ponies in the stables; that all the farm wagons and carts about the place had been painted up in gala colors for the occasion and were filled with flowers.

The most extraordinary exhibit was the white garden planted by the North Country Garden Club of Long Island in the center of the space around which the exhibits were arranged.

Quite as important a part of the show as the actual exhibitions were the huge baskets of flowers which were used only as decoration. The Canterbury bells shown on this page, half-spilling out of the back of a push cart, were one of these arrangements. Miniature bou-



Canterbury bells on a cart at the Amateur Flower Show at the Pratt Oval. Brittany maids attended brilliant pushcarts for the Long Island Nurserymen's Association



quets, arranged in little cubicles in a box attracted a great deal of attention. This box full of color hung against the whitewashed wall of one of the sheds suggested a Japanese wall panel. It was really a block of pigeonholes painted white, the edges defined in black. Inside each was an original arrangement of flowers, none of which was more than four inches high.

The show was lighted at night by flood lights on the top of the exhibition building and a dancing pavilion was hedged in with iris and delphinium.

* * *

Students tell an amusing story about Professor Stephen F. Hamblin, who teaches Harvard's sons how to be agricultural. The classroom where Professor Hamblin gives one of his lectures has deep cracks in the floor. When he waxes enthusiastic on the principles of propagation he sticks various flowers up in these cracks to illustrate his points. The next class—something cold like economics or principles of business law—coming upon this prim garden is perhaps a little warmed by nature even if it is not actually instructed in it.



The photographs on this page were taken by Helen Swift Jones, landscape architect, on her recent visit to Spain. The old sundial is of terra cotta and the long terrace walk is at Villa Roxa, near Seville

In Spain one does not need glass in greenhouses. This is one of the slate houses arranged for the Barcelona exhibition. It is in the Parc Montjuich

Americans visiting England may obtain a full list of private gardens open to the public from the Royal Automobile Club at Pall Mall, London, S.W.1, or from any of the club's branches. People who are touring may also obtain directions for routes to the estates where gardens are being shown. English gardens are open during the summer months for the benefit of the Queen's Institute and District Nursing Fund.

* * *

If you are casting about for a motto for your sundial, have a yen to know how high a swallow flies (ten thousand feet), or have always wondered just what accessories the smart bee keeper dons with his bee-tending clothes, get yourself the Gardening Encyclopaedia recently published by Scribner's. An encyclopaedia of any kind doesn't usually come under the heading of reading-for-pleasure-in-the-shade, but this volume is an exception. It is compiled by Richard Sudell and includes so much that you wonder how it ever manages to reach Z before the end of one volume. It stops at nothing: physiological maps of insect pests, complete directions for making all sorts of green house equipment, garden poetry, work to do in August, work to do in September, work to do all the months when one can do work. Try to find something having to do with idiosyncrasies of planting that Mr. Sudell has forgotten.



The Don Quixote outdoor reading room in a park in Seville. The base of the statue is a shelter for books, and the brilliant tile benches are arranged to illustrate events in the life of Don Quixote

FROM THE SMART SHOPS AND GALLERIES

Some Modern Clocks

UP to now good modern clocks have been precious hard to find, so when we discovered that the Century of Progress was being ticked away hour by hour by these really thrilling timepieces, we decided that the hurrah on Lake Michigan had not been in vain after all. All of the clocks which are shown on this page are in the Design for Living house at the World's Fair and were designed by Gilbert Rohde. They are electric-driven and made by the Herman Miller Clock Company, who claim they are the only clocks of their kind in America.



ALL the modern materials have been called into play. The clock above is simply a disc of highly polished black glass, ten inches in diameter, with small chromium knobs where the numerals used to be in grandfather's day. The whole thing sets on a chromium base.

* * * *

THE idea behind this design is one of optical illusion. The glass slab on the right gives the clock the appearance of being suspended in mid-air in some lights, and



in others, supported by a thin white band. The clock case is made of black maple, and the face is aluminum.

THE next clock in this modern caravan is made of

white holly, and you know what white holly has come to mean to us all. Something just *too* smart. The case is



inlaid with black and the numerals are indicated with small, round black spots like the heads of thumbtacks. The base is a very thick plate glass rectangle.

* * * *

THIS is the clock practical. It is thin and made entirely of metal, of polished chromium and dull aluminum. The dial is aluminum, too, and like the others



it is too reticent to have numbers printed on its face, but there is nothing reticent about the alarm device.

* * * *

WE didn't have to go to Chicago to find this particular modern clock, of hammered copper and chromium. Rena Rosenthal, 485 Madison avenue has it, and it

showed so many symptoms of the modern trend, we couldn't leave it out. It is about a foot tall, has a key-wind movement, and takes you into its confidence to



the extent of telling the time by no more than a series of long and short ridges in its copper face. Price \$65.

Lamp Highlights

WHAT with classicism and new du Pont products, lamps this year are something to telegraph back home about. We give a prize to this one from Paul Hanson, 15 East 26th street. Its white alabaster base suggests



the well known Grecian urn with swan neck motif for handles. The shade is of yellow *claire de lune* trimmed with steel wire festoons. *Claire de lune* is one of the du Pont latest. It is a form of celluloid, I think, with a texture as silky as the inside of an eggshell, and thoroughly effective. The lamp and shade complete are \$55.

* * * *

SINCE the woods this year are full of white lamps, many quite nice, there should be all the more rejoicing when we strike upon one that wears its white with more than usual simplicity and grace. This lamp from Oliv-



ette Falls, 571 Madison avenue, is a thick shaft of creamy, white Lenox pottery. The shade is white parchment in a dull, chalky finish, edged with loops of enameled wire. The wire is the only touch of color, and it may be either peach, brown or bittersweet. Price \$28.

* * * *

I SUPPOSE it is a reaction from spheres and cubes and functionalism in general that we should again take



to little Eighteenth Century bisque figures, which summon up the shades of all the Louis. The small white lamp's classic urn and pedestal base has a dull bisque

finish, gold festoon of leaves. The shade is white silk, lined with pale pink. It is from A. N. Khouri, 19 East 47th street. Lamp, \$22; shade \$7; figures \$72 a pair.

* * * *

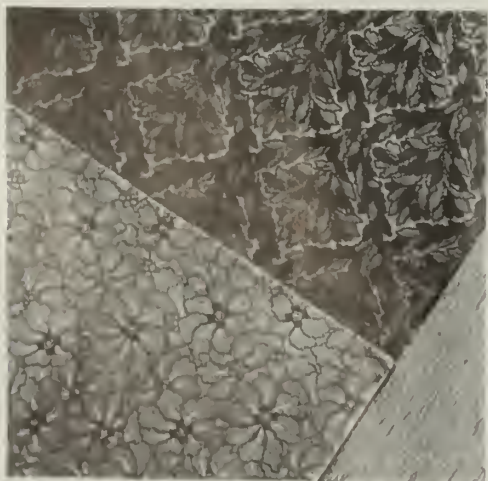
ALABASTER and du Pont combine again in this lamp from Abeles, Wasserberg and Company, 30 West 24th street. This time the shade is made from another new celluloid-like material, known as verraglaze. The shade



is amber-colored, as is the alabaster base, and when lighted throws a warm diffused glow. The classic festoon decoration is cut so that the light comes through. Complete, the lamp is \$12.

Coverings for Floors

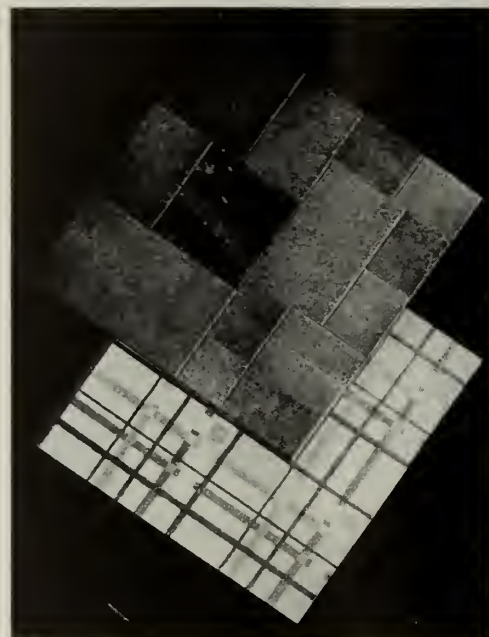
THE world is pretty tired of a lot of things, and one of them seems to be plain carpets. Of course, no red roses, nothing on the lunatic fringe, is advised, but Whittall Associates, 295 Fifth avenue, has several figured patterns which recede into the background and yet give some relief from the plain broadloom era. The top pat-



tern is in four tones of green, the leaves intertwining in a diamond trellis formation. The one on the left with its all-over chintz flower pattern is suitable for a bedroom. The carpet in the right corner is a *strié* design, made to look like the drapery fabric, in brown and faun.

* * * *

LINOLEUM is a chameleon material. It takes on the aspect of brick when brick is needed. It imitates tiles or marble halls. At other times it is just itself. Here are two of the newest patterns evolved by the Armstrong Cork Company that illustrate both tendencies. The top one gives the effect of green and brown tiles. The other



is a new plaid on a white ground, and never by any chance would you think of it as anything else but linoleum. The plaids come in various colors; this one happens to have green predominating. The design is extremely effective in modern rooms.

* * * *

EVEN if Finland hadn't paid her War debts, we should have had to forgive her, because she sends us hearth rugs like this fuzzy little number. The pile must



be three inches long. It lies in serried ranks, silky and fluffy. The rug is small, but it comes in all sorts of colors, and we wouldn't mind having one in front of our hearth (if we had a hearth) this winter. De Quintal, 1 East 53rd street, imports it, and the price is \$4.15 a square foot.

LEAVING out all the flora and fauna with which art has always been oversupplied seems to be one of the essences of the modern. And that was probably in the designer's mind when he did this new patterned rug for



Bigelow-Sanford. It is completely done in squares, finished and unfinished, lapping and overlapping. The colors are tan and taupe, green and deep red, blended pleasantly.

Keeping Cool With Beer

THE bright boys have been busy devising quick and painless ways whereby the ordinary ice box possessor can cool his beer without installing an ice plant or a

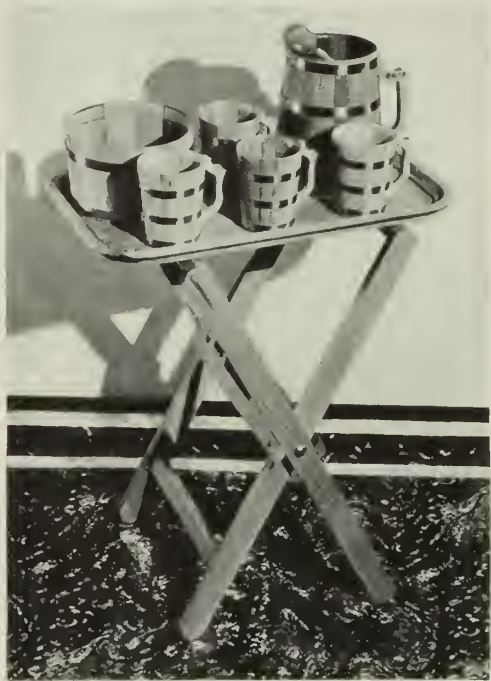


complete refrigerating unit. If you go in for large scale entertaining, there's nothing more convenient than the

beer kaddy at Hammacher Schlemmer, 145 East 57th street. It is an aluminum cabinet on wheels. The beer keg is put inside out of sight, and the ice piled in the top over coils through which the beverage passes as it is drawn from the spigot in front. The whole thing can be trundled out on the lawn, or pushed about generally where the party seems to be driest. It ranges in price from \$195 to \$255.

* * * *

THE idea behind this brass-bound wooden beer set is the same as that of the Old Oaken Bucket. Wood keeps the beverage cool much longer. The set comes from Carol Stupell's Cocktail Shop at 48th street and



Lexington avenue, and consists of a pitcher, ice tub, four mugs and a tray. They are well lacquered and water-proof, with brass bindings, and quite rustic. And they *do* somehow resist the heat of summer days. They are \$22 without the stand, which is \$4.

* * * *

THIS pitcher holds six bottles of beer and cools them en route from pantry to porch, or wherever. The genius of it is that you can put ice in it and yet not put ice



in it—the chunks going in a square container which screws in the top. When you put the top on the pitcher

this cold stalactite is submerged in the drink. Hammacher Schlemmer has the pitchers in two sizes; the six-bottle size is \$8.75, and a four-bottle pitcher may be had for \$4.75. So it is up to you to size up your party and take your pick.

* * * *

COOLING bottle beer in a hurry is more of a problem than we thought it was when the New Deal was very new. The ordinary refrigerator is inclined to take its



time. Here is a contraption guaranteed to do the work in six minutes Eastern Standard Time. It is made of bakelite and has three compartments, each big enough for two bottles. A moveable ice breaker fits in the center and shaves ice up small enough to pack around the bottles. A bakelite top is placed over the chopped ice for the legitimate six minutes, when the beer is as cold as you would want. You'll find it at Hammacher Schlemmer for \$5.

* * * *

BUT if your guests are moderate in their consumption, then the Beer Boy is science's gift to conviviality. I don't pretend to understand how it works—something



to do with syphons and pressure. Anyway you have the glass container filled from the keg, pack ice around it

and put on the top. A vacuum is created and the ice lasts twenty-four hours. The beer doesn't go flat because of the pressure you work up with a bicycle pump arrangement which forces the beer up through the spout. It is all very trick and fine for picnics or motoring. At Lewis and Conger, Sixth avenue and 45th street, \$15.

* * * *

AND now a suitcase for your beer! Well, a dozen ice-cold bottles in the rumble are worth a whole keg in the distance. This fabrikoid-covered chest is lined throughout with galvanized iron. It has two compartments for bottles and a box for cracked ice. A fabrikoid-lined tray will hold a reasonable supply of sandwiches. The box is practically perfect for taking lunch on long



motor rides, fishing, and sailing trips. You will find it at Abercrombie and Fitch for \$12.

* * * *

WE are more and more educated to chromium—if we got to Heaven and found the streets paved with it, we wouldn't be surprised. Chase Brass and Copper Company, as one of our educators, is now making cock-



tail cups of chromium. It is quite all right too, for alcohol and the metal have no effect on each other. The cups are cute little tricks, and there is a modern chromium cocktail shaker to go with them (or by itself). It has a device at the top which prevents leakage and also makes pouring easier. There is a tray, too. The chromium niblick swizzle sticks don't belong in a cocktail picture by right, but they are fine for stirring a long drink. The cups are fifty cents; the shaker, \$3.50; tray, \$4, swizzlers, fifty cents for a set of four.

NO doubt supermen can shake a cocktail without freezing their hands or allowing random trickles to run up their sleeves. But poor mortals who do the best they can and no more will welcome large terry-cloth mitts insulated with flannelette and backed with gay striped cotton material. The little pile of cannon balls beside them is just a bunch of old-fashioned silver ice balls. You put the ice inside them, then put the balls



in the cocktail shaker and no ice melts in the drinks. They have been revived recently and can be filled with water and put in the electric refrigerator freezing trays. Both are from Lewis and Conger, Sixth avenue at 45th street. Mitts, ninety-five cents; ice balls, \$5 the dozen.

Table Talk

NOTHING could be cooler and more attractive to use in summer than these white German pottery fruit plates. They have an open-work border with a fruit design,



but they make excellent dessert plates and plates for sandwiches at tea. And they are only \$4.80 a dozen; compote, \$3. Weil-Freeman, 225 Fifth avenue.

* * * *

WHEN Altman's imports some table linens it is only mildly news, but when they import black table linen, get out your largest type and prepare for an eight column spread. Well, of course they are not solid, crow black, but a tweedy mixture black stripe, with a dark gray and then a light gray stripe on a white ground.



We have photographed the doilies and napkins of the set here. They were woven especially in Scotland and go wonderfully on the new white metal tables. They come in other colors too. Price, \$6.85.

* * * *

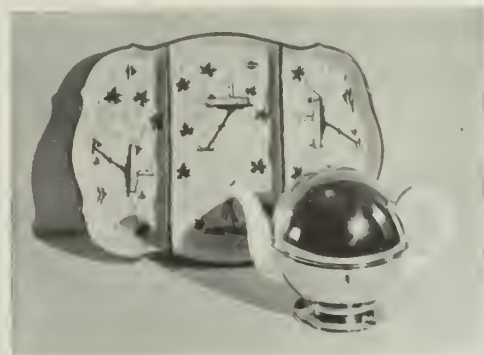
I WAS told the story of this bowl before I saw it. So I did not approach it from the standpoint of pure esthetics. It was the Roosevelt Bowl, an exactly proportioned reproduction of the christening bowl made for the christening of the President's great-great-grandfather, two hundred and seven years ago. It had historic interest. It would have had historic interest no matter what it had looked like. But from the standpoint of pure



esthetics it is a beautiful piece of work. So it has you coming and going. The original is on exhibition in the Yale Gallery of Fine Arts. It was made by Cornelius Wynkoop, a New York silversmith, in 1726, for Issac Roosevelt. Graff, Washbourne and Dunn, 138 West 14th street, who happen to be celebrating their hundredth anniversary as silversmiths this year, have copied it in two sizes, nine inches and five inches across. The large one, \$50; smaller, \$15.

* * * *

THE vogue for dining on porches and terraces has mothered the necessity of keeping tea or coffee hot. The slim chromium jacket on this little pottery teapot is a lineal descendant of the tea cosy of Victorian fame



and cold English houses. It is insulated with cork, and if you don't want to use it, off it comes and the round,

white pottery teapot is left. The Italian pottery hors d'œuvres tray fits in with summer dining, with its cool blue-green design on a white background. Both of these are from Alice Marks, 19 East 52nd street, the teapot, \$9.50 and the tray, \$12.50.

* * * *

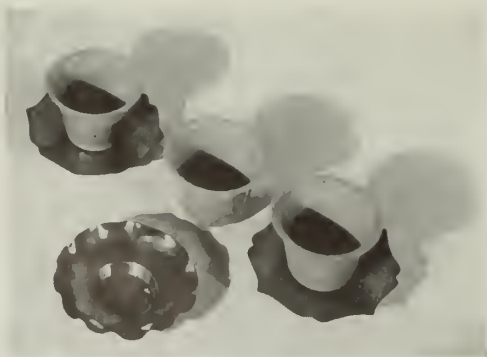
REALLY good-looking vegetable dishes are something you never realize are rare until you set out to try to find one. So when we hit upon, not one, but two perfectly grand yellow pottery serving dishes, it was like an answer to a prayer. Here is a round three-compartment-



mented bowl, which can also be used for substantial hors d'œuvres. And another long, low, modern shaped dish which can also pinch-hit for salad. You can get them both at Pitt Petri, in the Waldorf Hotel, the round dish for \$4 and the rectangular one for \$3.

* * * *

THE Chinese drank tea from these small cups of Pekin blue glass. You and I will of course use them for cocktails, either of the tomato juice variety or something more potent, thus proving, once and for all, that business about East and West. They are a delightful



shade of blue, and quite a find if you are looking for something off the beaten track. The little saucers are old Chinese pewter, all slightly different from each other. They can be used independently as ash trays. Baphé, Inc., 15 East 48th street, has them. Cups are fifty cents each; saucers, \$2.

* * * *

to keep pace with the desire for roughness of texture in fabrics, Elba Oddities, 320 Fifth avenue, have devised a set of natural color homespun linen table runners, napkins, and mats. They are entirely hand made; the lace is drawn out of the body of the material and the pattern worked with linen string. The



mats are about \$1 and the napkins, \$9.50 a dozen, which gives some idea of the price range.

The Decorative Scene

LONG stemmed flowers have always been a problem. Every woman who ever has gladioli or chrysanthemums in her house will want to own one of these amazing glass vases. Blanche Storrs, 518 Madison avenue, got a shipment of them from an old glass factory. They were made up years ago, and the idea then was to scarify them into the familiar cut-glass of a generation



ago, but fate intervened. The sides are nearly half an inch thick; the bottom is thicker; they weigh a ton. You could plant the standard of the Queen of Spain in one of them without toppling it over. And the lines are quite good. We have shown the two smaller sizes. There is one even larger. The two big ones are \$10 and the smaller, \$6.

THE broken column, favorite device of ancient times, and all classical periods since, has been picked up by this pair of modern bookends from Leo J. Uris Company, 227 East 45th street. They are made of alum-



inum, and despite their classic inspiration manage an atmosphere of complete modernity. Each bookend has a metal container inside the column where ivy or other horticultural bits may be planted. Price \$12 a pair.

* * * *

SPEAKING of planting things, one of the trickiest little pieces of neatness we have seen lately is a small iron table at Arden Studios, 460 Park avenue. It has



a glass top with an oval metal pan sunk in the center. Here you can use what ingenuity you have to keep it in trim. Just the thing for a sun porch. Price \$20.

* * * *

FRENCH kitchenware has been doing a grand migration to the front of the house. The marmites have be-



come oh so smart as baking dishes and soup bowls and casseroles, and now the very littlest ones act as ash

YOUR RESIDENCE *for the winter season*

FRED STERRY
President



JOHN D. OWEN
Manager

The lofty ceilings and great spaciousness of The Plaza suites rarely can be enjoyed elsewhere—a cuisine indisputably the choicest in America—an established reputation—in other words, a perfect winter home.



With surface and subway transportation at the door, The Plaza is ideally situated at 5th Avenue and 59th Street, facing the attractive vista of Central Park.



Moderate rentals still prevail.

THE
PLAZA
fifth avenue at 59th street
• NEW YORK •

trays. On the outside they are unglazed earthenware, a warm biscuit color. The insides are highly glazed and dark brown. They come from the Bazaar Français, 666 Sixth avenue. They cost only twelve cents apiece, so when a careless guest knocks one off the arm of his chair, you can be nonchalant without too much strain.

* * * *

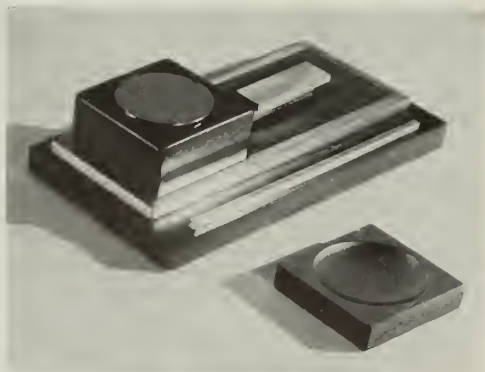
THERE is an ethereal quality in Leerdam crystal which makes it particularly well suited to expressing abstractions. Jules Vermiere called the woman's head he designed for this medium Devotion. It is partly



in bas relief and partly in the round, on an oval shaft of opaque crystal, which sets on an ebony base. It is imported from Holland, and Marcus & Company, 544 Fifth avenue, has it for \$30.

* * * *

SINCE the scientific wise guys got together and devised a finish for copper which keeps off those ugly black and green streaks, there is no practical reason why this metal should not take more than an understudy's rôle in decoration. Rena Rosenthal, Inc. pre-



sents an assortment of things in copper. The desk set here shows how well the metal combines with the deep browns of walnut or mahogany. The ash tray has a solid walnut base over which is fitted a copper plate with a round depression in the center. The desk set is \$25 and the ash tray \$2.50.

* * * *

THESE new bathroom bottles which Corning Glass has just designed should look familiar to most of us. The truth is they are made from the same opalescent white glass that old fashioned electric light shades used to be made from. The shades were discontinued long ago and the formula fell into disuse. Now it is to have a new lease on life in making these graceful bottles



and powder box. They have different colored stoppers and the labels are pressed into the glass of the bottles. At Altman's the bottles are \$5.50; powder box \$5.

* * * *

THE beauty of this new papier-mâché French fruit we found at Pitt Petri, in the Waldorf-Astoria, is its enchanting colors and high patent-leather shine. The French must have a secret process whereby they get up such a gloss—when Paris hats used to have large bunches of very bright cherries on them is the only



time I recall ever seeing anything like it. These bright yellow pears, bright green tomatoes, red apples and black grapes are awfully smart in a tôle basket or metal bowl, or simply heaped up in the center of your table. And they will be as cheerful a spot as you could wish as the days get shorter and grayer. Fruit, \$2 apiece.

THE Venetians are still turning out glass worthy of their reputation. These four crystal figures are made from an opalescent, almost champagne colored glass of



beautiful workmanship. They represent the four seasons. The one on the top step is Spring, next is Summer, afterwards Autumn and then Winter, bewailing her barren boughs. They make a beautiful decoration for a formal table. Isabella Barclay, 16 East 53rd street, imports them, and they are \$100 for the four.

* * * *

EARLY in the summer young American designers turned out a number of new patterns to enter in a competition sponsored by Johnson and Faulkner, 45 East 53rd street. The design shown here by Antonio Petrucci, of Kingsbridge, New York, won first prize and



has now been made up in various materials. The circles are minute stippling on an eggplant ground; the flowers are of a pale tangerine check. It is in chintz and Johnson and Faulkner have decorated a demonstration room showing some of the things which may be done with it.

* * * *

ARDEN STUDIOS put on an exhibition a while back for the benefit of the Unemployed Architects, in which they displayed all that art and birds have been to each



other. There were metal, pottery, wood and whatnot figures of birds, and elaborate bird houses and cages



DISTINGUISHED TOWER HOMES



Living-room in a 7-room apartment by Arthur S. Vernay

An address of great distinction . . . but more than that, the ultimate in smart, economical town living. Tower Residences are planned by world-famous decorators as beautiful private homes. Serving pantries. Boudoir dressing-rooms. Serviced by Staff. Private elevators.

THE TOWERS OF THE
WALDORF-ASTORIA
PARK AVENUE • 49TH TO 50TH STS • NEW YORK



GIVE NATURE A
CHANCE... EQUABLE
CLIMATE... SEA AIR AND
SUNSHINE... WORLD'S FINEST
RESORT HOTEL... RESTFUL, HEALTH-
FUL, DELIGHTFUL... LARGE SUNNY
ROOMS... SPACIOUS SUN DECKS.
FAR FAMED RESTAURANTS...
AMERICAN AND EUROPEAN PLAN



The **TRAYMORE**
ATLANTIC CITY
The Pre-Eminent Hotel Achievement



THE ROOSEVELT BOWL

IN the Yale Gallery of Fine Arts is a christening bowl, made by Cornelius Wyncoop, a New York silversmith, about 1725—for Isaac Roosevelt, great-great-grandfather of President Franklin D. Roosevelt.

Its lines are so beautiful that we are reproducing it and making it in various sizes. Its weight and workmanship are substantial and in keeping with its character, and that of the family for which it is named.

The standard size is 9" top diameter and 4½" high. Its present price is \$50.00, subject to advance in silver.

For use as a flower or fruit bowl—either for the dining table or elsewhere, it is marvellously effective.

A smaller size, 5" diameter, is priced at \$15.00.

At your jeweler or write to Dept. A for further information.

GRAFF, WASHBOURNE AND DUNN
SILVERSMITHS



142 WEST FOURTEENTH STREET
NEW YORK CITY



TO BE
COOL
WHEN IT'S
HOT
TRY

THE SKY GARDENS

A delightful escape from the summer's heat... cool breezes that add to the pleasure of dancing to LEON BELASCO'S dreamy music and his Russian Gypsy Ensemble... the city's lights twinkling below on every side... Entertainment.

Diner—Prix Fixe \$1.75 to \$2.25
Souper—Cauvert on week days \$1.00, Saturdays \$2.00. Special Sunday Night Dinner... \$1.75.

GALA NIGHT EVERY THURSDAY
Live above the tree-tops, delightfully, conveniently and most reasonably.

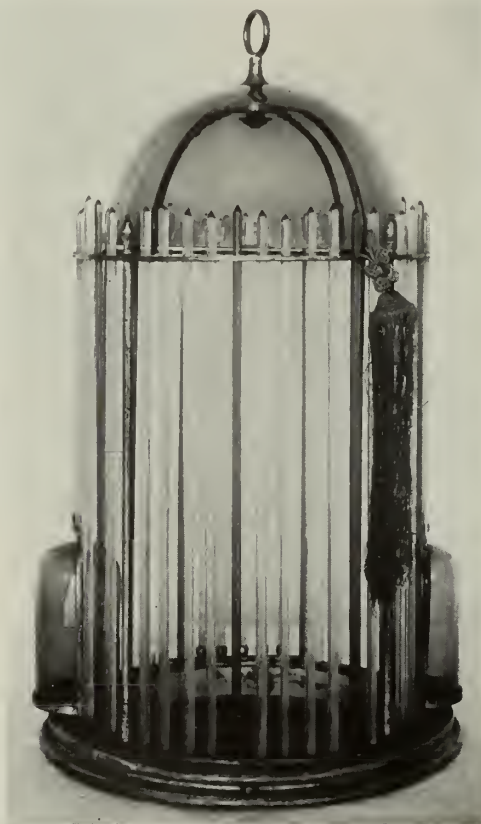
Rates: Single \$3.50-\$5; double \$5-\$7; suites from \$8. Attractive weekly and monthly concessions. Moderately priced apartments, furnished or unfurnished, available NOW or October 1st.

**ST. MORITZ
ON-THE-PARK**
50 CENTRAL PARK SOUTH
NEW YORK

inspired by all architectural periods. Amidst all this bird life were several cages for crickets, included in the show, no doubt, on the ground that both chirped. This one is antique Chinese, inspired by the pagoda tradition, of course, and is made of white wood painted gay colors. It is one of the items in the Drake Collection of bird cages at the Cooper Union Museum, which were loaned for the show. The exhibition was arranged by Philip L. Goodwin.

* * * *

THIS cage was also part of the exhibition Arden Studios sponsored for the Unemployed Architects, and being a real honest-to-goodness bird cage felt very



much at home. It is made of glass rods and is also part of the Drake Collection of bird cages in the Cooper Union Museum.

* * * *

THIS is the most winsome pair of mamma bunnies in the world. They are life size and of snow-white Italian pottery.



Menghetti ware to be exact, they are charming door stops or bookends. The Mayhew Shop has them for \$8.50 each.

MONTLLOR
BROS. EST. 1909

SPANISH ANTIQUES

OBJECTS
OF ART
DECORATIONS

768 Madison Ave. at 66th St.
New York

The ST. LOUIS SCHOOL of FINE ARTS Washington University



Drawing, Painting, Modeling, Commercial Design, Magazine Illustration, Interior Decoration, Design, Costume, Weaving, Book-binding, Leather, Metal, Pottery and China, Composition, Perspective, Anatomy, Etching, History of Art.

• Teachers of art may now receive B. S. degree through University College with cooperation of the School of Fine Arts.

FALL TERM BEGINS SEPTEMBER 28, 1933

For catalog write E. H. Wuerpel, Director, Room 111, Washington University, St. Louis, Mo.

B A G S ENVELOPE PURSES and KNITTING BAGS

Prices range from \$5.00 to \$8.75.

7½" to 9½" Frames, sizes on bags, illustrated.



Especially distinctive, individually hand-made of fine materials, personally selected, guaranteeing you a quality not possible to find elsewhere. Samples of materials and linings sent on request.

Reference: Newton Trust Company, Newton Centre, Mass.

MRS. FRANKLIN McKEY
161 Beacon Street, Boston, Mass.
Established 1915



☛ To get the traveling man back on the road and help speed prosperity, we have reduced room rates. Nearly half of the 1600 rooms... all with bath... are now \$3.00 and \$3.50. Management of Eppley Hotels Co.



Valuable Books

on Architecture, Gardens, Furniture and Decorations

American Subjects

Monograph of the Work of Mellor, Meigs and Howe. 200 photographs of interiors, exteriors, gardens, details, plans and detail drawings, 183 illustrated pages. \$20.00

Interior Architecture. Sexton. \$7.50

The Georgian Period. Wm. R. Ware. The most complete work on Colonial and Georgian architecture, 10 x 14, 454 full-page plates and measured drawings, 272 pages of text with 500 text illustrations—6 portfolios. \$60.00

American Landscape Architecture. Elwood. \$12.00

Southern Architecture Illustrated. First book ever published illustrating the outstanding country and suburban homes in the South. 300 photographic reproductions. \$5.00

Colonial Architecture of Cape Cod, Nantucket and Martha's Vineyard. 120 pages of photographic illustrations. \$8.40

BOOK DEPARTMENT

Arts & Decoration

578 Madison Avenue New York City

DECORATORS' SPECIALTIES

FISH-BOWL TABLES

bear testimony to the ingenuity of Jones and Erwin. A large tank, rectangular or round, fits into a three-inch base of molded wood. The tank is filled with water and all the appurtenances of modern deep-sea life. Grooved wood balls fit on the edge of the bowl. They support a sheet of heavy glass a good two inches above the bowl so the fish have plenty of air. This converts your aquarium into a low coffee table. If this description is not lucid enough, go over and look at it yourself. It's \$90 for either shape.

15 East Fifty-seventh street

HORSE ANDIRONS

are the contribution of a young sculptress, Mary Tarleton, a pupil of Bourdelle and Mahonri Young. The horses are cast in bronze and, while they are made to go in pairs, each is modeled separately. There is that difference between them that is always found in individually made pieces. These are nice things for people who like to have the fine arts incorporated in their household furnishings. Grace Hyman Hutchins has the agency for Miss Tarleton's work and sells the andirons for \$350 a pair.

485 Madison avenue

RAWHIDE GARDEN FURNITURE

is the pride and joy of the Arden Studios. The rawhide is natural color, woven by hand on white or green iron frames. You can have a chaise longue for \$78, lounge chairs from \$21 to \$65, a porch or garden swing on a frame for \$110, and low coffee tables from \$18 to \$40. This is not commercial furniture, turned out by the carload. Each piece is separately made.

460 Park avenue

CRYSTAL HORNS OF PLENTY

copied from old Adam pieces, are the exclusive presentation of Mrs. Buel. These make amusing if dignified ornaments. The crystal horns rise from bronze rams' heads. These, in turn, sit on marble bases. They are about twelve inches high and cost \$75 a pair.

142 East Fifty-seventh street

VICTORIAN ARM CHAIRS

That Bruce Buttfeld should reproduce Victorian upholstered chairs is no more than right. He has been the White Knight of the Victorian period ever since its revival. These puffy little arm chairs are a justification of his enthusiasm. He does them in several shapes and sizes, upholstered in any fabric you'd like and trimmed with valances, long fringes, buttons, tufts, or other fancies of our grandmothers' day.

55 East Fifty-second street

FLOOR LAMP FROM FIRE SCREEN

is an evolution that has taken place at Miss Gheen's. She had an old Adam fire screen and copied the pole and the arm for the standard of a lamp. The arm on which the light sits is raised and lowered in the good old manner by a covered weight on a cord. The slender standard is wood, painted black and gold, and blossoms out into a cornucopia base. It sells for \$100.

54 East Fifty-seventh street

"... the wide-apart headlamps that so unmistakably advertise America's most distinguished motor car."



PIERCE ARROW

*Eights and
Twelves*

135 TO 175 HORSEPOWER
136" TO 147" WHEELBASES

FROM
\$2385
f.o.b. factory

NOT

MUSICAL CHAIRS

NOT A GAME, BUT A CHANCE FOR
YOU TO TEST YOUR KNOWLEDGE



PHOTOGRAPHS BY COURTESY OF W. & J. SLOANE



ARTS & DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

This fascinating course, consisting of thirty lessons on Period and Modernistic Decoration, will fit you in a few short months to create beautiful interiors with skill and assurance. Prepared by three nationally known authorities, it gives you all the interesting details of historical styles, as well as their present-day modifications. You are initiated into the mysteries of the principles of color, harmony, and design, of arrangement, of how to handle the new modes in decoration, with the fabrics and accessories that go with them.

A few minutes of study each day in your own home prepares you to create lovely rooms which will be a reflection of your own personality and taste, and will furnish you with a background of knowledge that will be a source of delight to you for the rest of your life. Arts & Decoration has assembled the great mass of available information and arranged and simplified it for you, so that now you can learn quickly and easily what would otherwise require years of research and study.

Don't fail to clip and mail this coupon. It will bring you a beautifully illustrated booklet describing the course in detail. By sending it, you place yourself under no obligations.

*Don't miss what this coupon offers—
Mail it now.*

CAN YOU—

1. Identify each of these chairs as to period and country?
2. Say in exactly what sort of room each belongs?
3. Tell what types would go harmoniously together?
4. Select other furnishings and accessories which would suitably go with them?
5. Take any one as a nucleus and create a charming room around it?

If you can't, wouldn't you like to?

Do you fully realize the great pleasure that understood beauty can give you?

Consider, for example, a great symphony. You know that to enjoy the full measure of its beauty, you must have more than a mere love for music. You must know something about symphonic form, something about the composer, his times, his personality, his technique, and his underlying idea as he wrote.

In exactly the same way, a knowledge of the characteristic details of furniture design and interior decoration is a never-ending source of pleasure and interest, and no other source is so constantly by your side. Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the details of its carving, and the thoughts which its historical background evoke, provide a fascination which will allow you never a dull moment.

But apart from this, such knowledge has immense practical value. It not only enables you to create a beautiful home for yourself, but it presents the opportunity to enter, if you should ever desire it, a profession both delightful and lucrative. Interior decoration as a vocation affords a fascinating outlet for your artistic talents. Hundreds of men and women have found it a way to financial success and to the expression of their creative powers.

ARTS & DECORATION
578 Madison Avenue, New York City

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address
A & D 8-33



Adventures on Summer Broadway

SUMMER time, and six to ten new plays a week! Why, that is more than Winter Broadway averages. But it is the offering of the 72 summer theatres which this summer are in operation all the way from Skowhegan, Maine, to Abington, Virginia.

And not a few of these plays will be the hits of next season in New York.

As the summer playhouses swing toward the peak of their season, the editorial staff of *The Stage* has been exploring and adventuring; seeing the new plays, seeing new actors in old parts, famous actresses in new

parts, comparing performances, watching for fresh promise in players and playwrights.

Never has the theatre been more alive than in these mid-year weeks. The story of its experiments, achievements, surprises, is told in the August issue of *The Stage*, already on the newsstands.

We suggest that if you love the theatre at all, you can't afford to miss the summer theatre this year, or

The Stage's first-hand account of Summer Broadway's exciting and refreshing adventure. Soon we shall be having Winter Broadway, too. Why not subscribe now?

THE
STAGE

50 EAST 42nd STREET
NEW YORK

25 CENTS ON PRINCIPAL NEWSSTANDS

BY SUBSCRIPTION \$2.50 A YEAR

**KNOCK SURE
MAKES 'EM HOT!**



IT takes more than water—or oil—or a tight fan belt to keep a motor cool on days like these.

Hot weather aggravates the knocking evil in any car. Knock causes engine overheating, wastes oil, shortens car life, and runs up some of the biggest repair bills that car owners ever have to pay.

Ethyl Gasoline goes to the heart of the trouble! It checks overheating by *stopping* harmful knock. It turns the excess heat of knock into **POWER**.

That's why Ethyl puts new life in old cars. That's why thousands say:

The next best thing to a brand new car is your present car with Ethyl!

Stop at the Ethyl pump today. You'll put *fun* into your driving this summer.

And you'll save, in lessened repair bills alone, *more* than enough to offset the few extra pennies you spend. Ethyl Gasoline Corporation, New York City.



BEWARE OF IMITATIONS

All Ethyl Gasoline is red, but not all red gasolines are genuine Ethyl. The color is for identification only and has nothing to do with performance. Look for this Ethyl emblem on the pump (or its globe).

The all-round quality of Ethyl Gasoline is doubly tested: first, at the time of its mixing, and second, through constant inspection of samples taken from filling station pumps.



Ethyl contains lead © E. G. C. 1933

NEXT TIME STOP AT THE ETHYL PUMP

★ Arts AND Decoration

SEPTEMBER 1933

PRICE FIFTY CENTS





An unfinished picture

The time is nine o'clock in the morning. The picture is a conception of a fine American home, planned in the imagination of Earl Horter, and painted by him in his studio in Philadelphia. But, at our request, Mr. Horter has left out of the picture one very important thing. He has left out the motor car which would ordinarily be in the driveway at this o'clock in the forenoon. He has left it out, because we want you to *imagine* what car *ought* to be there. Is it difficult to do? We think not — because, certainly, the car that ought to be there is a Cadillac.

In fact, Cadillac's right to a place in such a picture has been so conclusively demonstrated over such a long period of time, that it is no longer seriously questioned in any community in the world. There are three series of Cadillac cars from which to choose—a V-8, a V-12 and a magnificent V-16. List prices begin at \$2695, f. o. b. Detroit.



Cadillac

THIS CRUISE HAS
EVERYTHING!



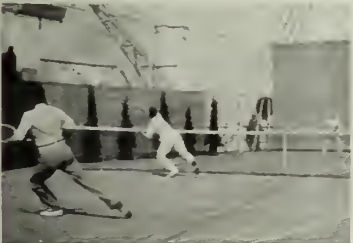
2 DAYS IN BALI... on this itinerary. Also Siam, Penang (Angkor Wat), other extras. Mediterranean at season's peak. India when travel is most comfortable.



SINGAPORE... one of 32 fascinating ports visited. No "port-hole" sight-seeing on *this* cruise. Whole days... instead of hours... in interesting places.



SPACIOUS APARTMENTS... not cabins... with outside light and air. You really *live* on the Empress of Britain... largest world cruise liner afloat.



TENNIS AND SQUASH... on full-size courts... and many other unusual activities on the Empress of Britain. Entire lounge deck, entire sports deck.



SPECIAL TRAIN IN INDIA... an instance of the planning made possible by 10 years' world cruise experience and a network of 179 offices and agencies.

130 days... 33 ports including **BALI**. Ship cruise only, \$1600 up. Apartments with bath, from \$3200. Shore excursions at moderate prices; complete standard programme, \$500.

"You should invent some other name for it"

said Mrs. James Starr
of Philadelphia



"It's just living in an apartment that happens to be afloat and moving"

"We had a marvellous experience, and I tell everybody I know they ought to go."

Why not plan now to spend the Winter of 1934 on the Empress of Britain World Cruise?

It costs much less than you may imagine... only a little over 5c a mile.

You live in your own private apartment, enjoy two whole play-decks, with swimming pools, full-size tennis and squash courts, and smart club service.

You enjoy days, not hours, in port... and four months of luxurious, comfortable life afloat and ashore in the sun-lands of the East at the best season.

Get ship's plan, itinerary, fare schedule... from Canadian Pacific: New York: 344 Madison Ave... Atlanta: C. & S. National Bank Bldg... Boston: 405 Boylston St... Buffalo: 160 Pearl St... Chicago: 71 E. Jackson Blvd... Cincinnati: 201 Dixie Terminal Bldg... Cleveland: 1010 Chester Ave... Detroit: 1231 Washington Blvd... Los Angeles: 621 S. Grand Ave... Minneapolis: 611 Second Ave S... Philadelphia: 1500 Locust Street... Pittsburgh: 338 Sixth Avenue... Portland (Ore.): 626 S. W. Broadway... San Francisco: 152 Geary Street... Seattle: 1320 Fourth Avenue... St. Louis: 412 Locust Street... Washington: 14th and New York Avenue... Montreal: 201 St. James Street West...
OR FROM YOUR LOCAL TRAVEL AGENT

FROM NEW YORK JANUARY 4, 1934

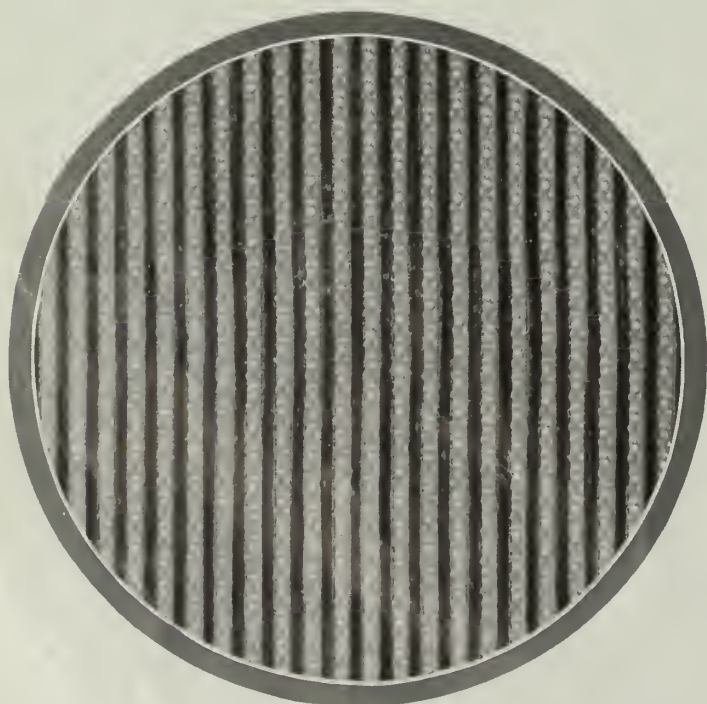


Empress of Britain
WORLD CRUISE
CANADIAN PACIFIC

The Decorator Knows Exactly Where To Go



Furniture by The Manor House

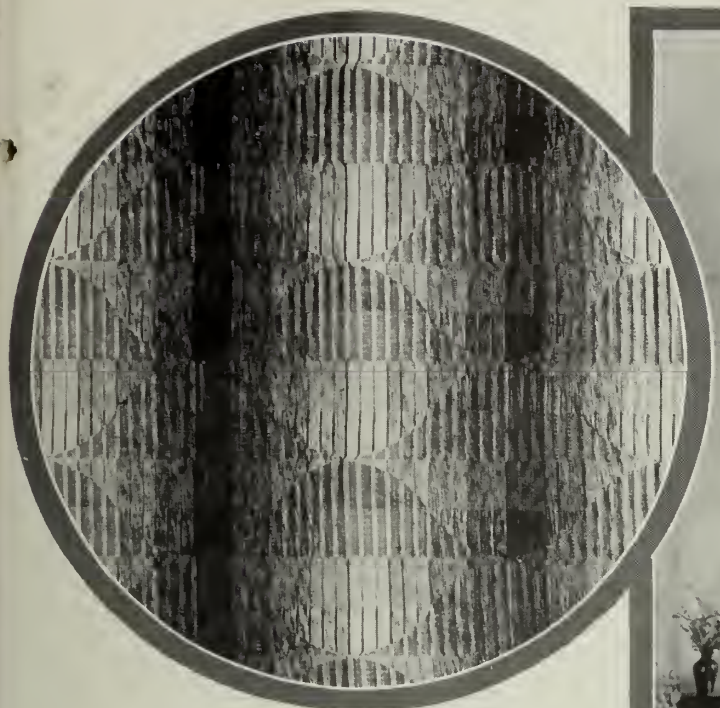


This month's fabric by Johnson & Faulkner

QUALITY and moderation in price are approaching an even level today. Thus fine furniture and fabrics representing the highest quality are obtainable at prices but slightly higher than inferior merchandise. The violent competition of the past few years has led many to disregard quality. The tide has now turned, and quality is again coming into its own.

It is false economy to buy cheap furniture or drapery and upholstery fabrics, for they cannot last. It is real economy to buy quality for not only will the product last a lifetime, but it will always look well; there is an indefinable something about quality that makes it recognizable at once.

The experienced Interior Decorator knows exactly where to go to find the quality products which make up the furnishing of our finest homes. The successful Decorator has an intimate knowledge



This month's fabric by F. Schumacher & Co.



Furniture by Cassard Romano Co., Inc.

of sources of the finer and newest things, and his contact with importers, wholesalers and manufacturers of fine furniture and fabrics is essentially valuable. Home furnishings may be purchased on a more favorable basis through the Decorator than in any other way. Far more than merely good taste is required for successful

decoration. Experience is essential; and experience of a very practical nature. These facts are sometimes little appreciated, and it is one of the purposes of this series of advertisements to emphasize the truth that for quality and economy it is best to consult your Decorator before you start to furnish or redecorate your home.

Fine Furniture

CASSARD-ROMANO CO., INC., 305 EAST 63RD STREET
 THE MANOR HOUSE, 22 EAST 67TH STREET
 HARRY MEYERS CO., 136 WEST 52ND STREET
 ORSENIGO COMPANY, 383 MADISON AVENUE
 PALMER & EMBURY, 222 EAST 46TH STREET
 SHAW FURNITURE CO., 730 FIFTH AVENUE

Decorative Fabrics

THE GREEFF COMPANY, INC., 509 MADISON AVENUE
 JOHNSON & FAULKNER, 43 EAST 53RD STREET
 F. SCHUMACHER & CO., 60 WEST 40TH STREET
 SEELEY-SCALAMANDRE CO., INC., 660 MADISON AVENUE
 STROHEIM & ROMANN, 35 EAST 53RD STREET
 J. H. THORP & CO. INC., 250 PARK AVENUE





PHOTOGRAPHS FROM THE COLLECTION OF C. H. GIBSON

Only, yesterday, in the reception room of Egerton Winthrop's New York apartment. The gilded glories of the French Renaissance transplanted to Thirty-third street in the days when Louis Seize stepped into American history

NOT SO LONG AGO

BY DOROTHY WHITNEY



LOOKING backward at the 'eighties is rather like looking through a pair of opera glasses. Everything seems designed on a delightfully exaggerated scale. Those were the days when fortunes leaped into incredible millions practically over-night. Social life was generously planned—with tremendous visiting lists, large banquets, and great balls at Delmonico's. And, with such gayeties as prizes, it was quite natural that it should also be an age of great social pretensions and ambitions—frustrated on due occasion by that gallant defender of the Four Hundred, Ward McAllister.

Those, too, were the days of great belles and beauties, Junoesque creatures who caused minor riots when they drove abroad. And in homage to their generous charms, there bloomed that florid symbol of the age, the American Beauty rose, which measured its beauty in feet.

Elegance was the major virtue, and it speedily invaded the sacred portals of every American home. The bourgeoisie were obliged to content themselves with the comparatively inexpensive gestures of tying bows on piano legs, and creating cosy corners. But even the wastepaper basket beneath J. Pierpont Morgan's library desk hid its usefulness beneath a burden of satin bows, fringe, and similar impedimenta.

It was a highly sentimental era. This fact colors most of the arts and decoration of the time. In the small houses, God was cordially invited to bless our home in placard and embroidered sampler. Pink and blue water colors by the young lady of the house bore witness to the young lady's delicately pastel passion for the arts. Stuffed doves replaced the wax flowers of an earlier day, and radiated purity, peace, and a smell of camphor.

Even in the great houses, the artistic taste ran strongly to the anecdotal picture of the super-sentimental variety. Favorite subjects were . . . sweet young maidens variously occupied in feeding doves, reading lover's letters, being kind to animals, and similar irreproachable and maidenly pursuits . . . the wounded hero returning from the wars . . . the dog lying at his dead master's feet. The most popular print of the times turns out to be—of all things—*Paul and Virginia*, that study of young love fleeing in well disposed draperies and Denishawn leaps and bounds from an off-stage

Reminiscence of
 of
 Five Great Houses
 of the
**"ELEGANT
 EIGHTIES"**

thunder storm. And we'd place a strong bet on the smug St. Bernard-with-Damp-Little Girl, recently rescued from a watery grave, as a close second.

In those days furniture, like a lady, was not supposed to work. If it did, every effort must be made to conceal the distressing fact. Consequently nothing was quite so dear to the heart of the elegant 'eighties as the completely useless article—the bibelot, the man-size porcelain vase, the tiger rug couchant before the fireplace. Pattern ran busily up the walls in panels and carvings, over the ceiling in fresco and relief, over the floors in Oriental and floral rugs.

The kings of finance had fortunes to spend, and they spent them . . . on Roman Renaissance châteaux, like the Vanderbilt mansion on Fifth avenue, with its gilded bronze reptiles of Ghiberti's gates, its Arabian nights mother-of-pearl decorations, its gallery of two hundred famous paintings . . . on brownstone palaces like the Morgan house on Madison avenue, with its stained glass by La Farge, its elaborate conservatory, and above all, that wonder of its age, the Edison electric light, in all its primitive unfrosted glory . . . on gilt and brocade triumphs like the Thirty-third street apartment of Mr. Egerton Winthrop, which took Louis Seize so seriously that each tiny detail was imported from France, even to the papier-mâché decorations on wall and ceiling, and the carved mantelpiece.

The famous Vanderbilt picture gallery is an example of what the elegant 'eighties regarded as practically stark simplicity. It was deliberately planned as an unobtrusive background for the paintings. Not a thing was allowed in the gallery but pictures—except, of course, the ebonized wood paneling, mahogany ceiling with arabesque decoration, tapestry wall covering, painted arabesque wall designs, parquetry floor with border of mosaic, Oriental rug, two large divans richly carved and upholstered in Eastern stuffs, and a few similar Spartan simplicities. Practically bare boards.

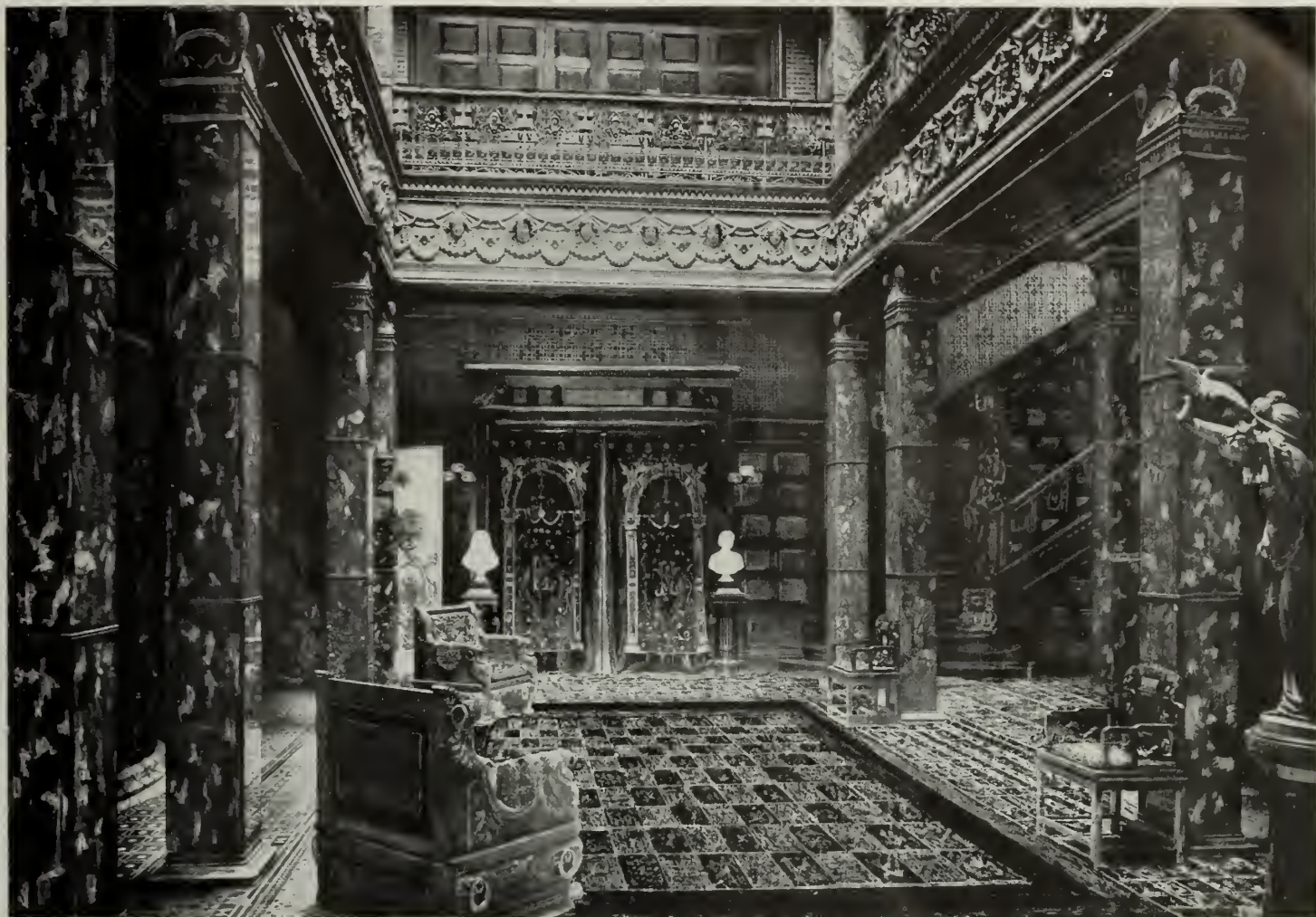
Yet here among such redundant splendors, the elegant 'eighties were at home. Of course, regarded with a coolly critical Twentieth Century eye, it would be an easy matter to dispute this or that gilt cupid's contribution to the *tout ensemble* and to question the soundness of the theory that two cloisonné vases must, of necessity, be twice as good as one. But that would be irrelevant. These houses represent faithfully the mood and spirit of their age. This page of history was written, not in blood—but in bric-a-brac.



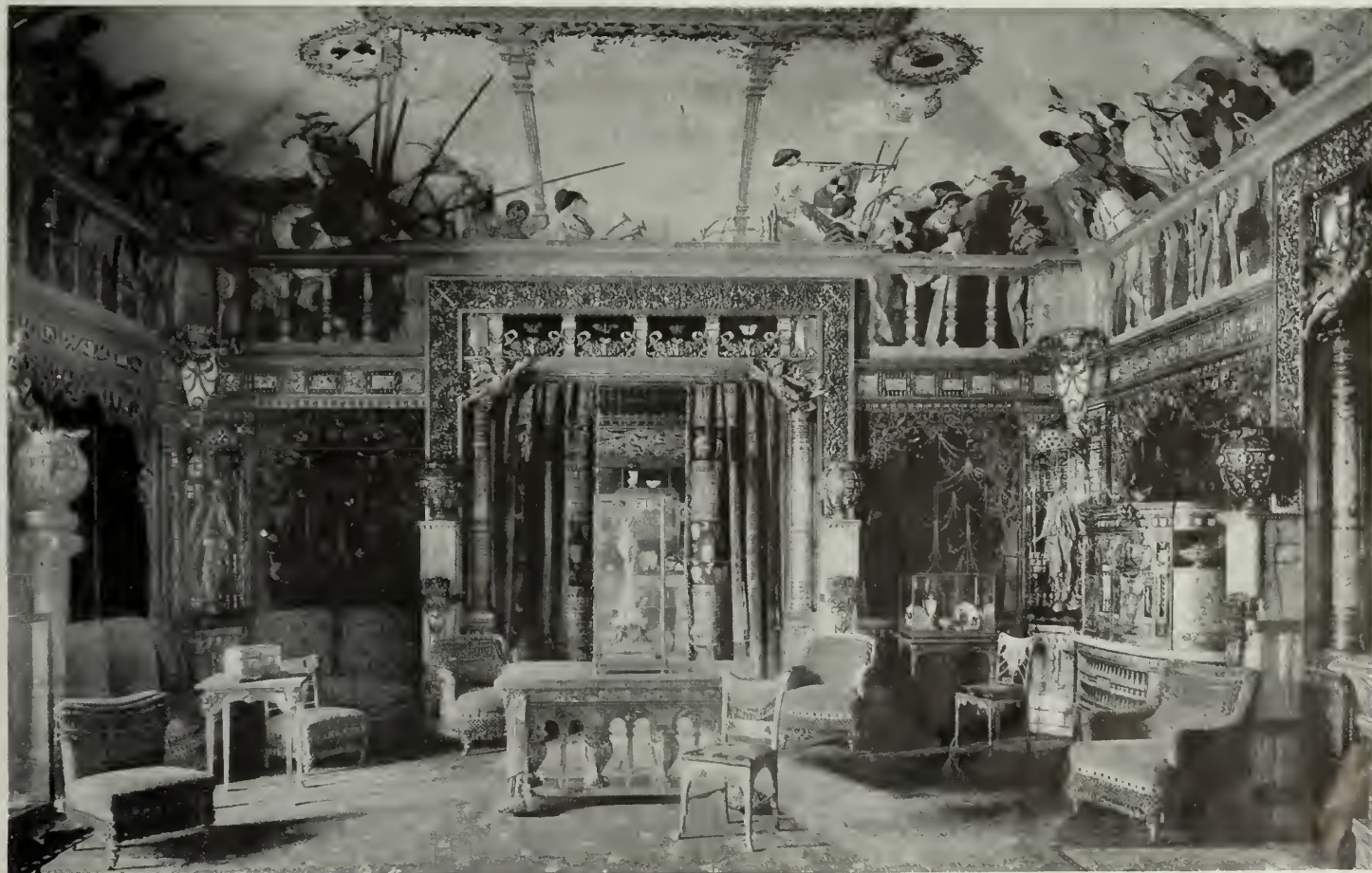
Fireplace—with bric-a-brac. A favorite treatment during the 'eighties when the completely useless bibelot rose to its full glory. William F. Havemeyer's house in New York City



Fireside, with pug dog, that defender and adornment of yesterday's hearth and home. From the Newport house of George Peabody Wetmore, famous for its ornate Frulini carvings



The entrance to the William H. Vanderbilt house in the days of Grand Entrance Halls. Red marble columns, stained glass windows, and furniture upholstered in Persian brocades were an appropriate approach to the Arabian Nights elaboration of this palace on Fifth avenue



About the dining room of the William H. Vanderbilt home, ran a wainscot about twelve feet high formed of cupboards for glass and silver. The climax of the Oriental decoration was the ceiling, a large canvas by Luminais showing a hunting scene in old France

MATERIALS

WHICH MOLD *Modes*

A group of new substances bring new opportunities
for fusing beauty with utility in the modern style

WE are in the midst of a brave new world of materials. They have changed, and are changing, our notions of design and our way of living. Perhaps more than we realize.

For this thing called modern is a matter of materials as well as of ideas. It grows out of the ancient craving for simplicity and clarity. The Greeks expressed it in white marble, but we have put it into bakelite and chromium steel.

Ten years ago you had never heard of either. There were stainless steel knives to be sure, but you did not know chromium made them so. Your telephone mouthpiece was bakelite, but you called it "hard rubber". And of course you had never heard of cellophane.

And yet, in a decade, these substances and related materials have become the physical basis of a style, the stuff the modern is made of. They invade every phase of life. They advance upon us through the front door of design and through the back door of economy. They have brought a technique of their own. They are without tradition and without sentiment.

New materials roughly fall into three categories: metals, plastics, and cellulose products. But they are not the only substances on which the modern spirit has been working. New uses have been found for glass, for aluminum, for the older metals. But the bright new children of the bright new age are as familiar as abc—they are chromium, bakelite and cellophane. They have a larger rôle on the stage of industry, but what concerns us here is how they influence decoration and design, our homes and living.

Most people when they think of the modern—if they have been educated to think past zig-zags and lunatic curves—think of metal. Of chromium. Chromium tables, chromium chairs that set on two legs, chromium lamps, bowls, pitchers, ashtrays—gadgets of all description. We call all these shiny things "chromium", but most of them are either stainless steel or chromium plate. Stainless steel is the outstanding alloy of chromium. The plates on the Chrysler Tower and the Empire State building are made of what is known as "18-8" chrome-nickel-steel, or 18 per cent of chromium, 8 per cent of nickel to 74 per cent of steel. It is the same thing your kitchen sink is made of, and milk cans, flatware, beer barrels, airplane float gear and heaven knows what.

Chromium itself is crumbly grayish stuff, worthless alone. But it is one of the hardest things we know—



it will cut through glass like a diamond—and mixed with other metals it adds a toughness to them which makes them all but indestructible. It is the secret of the armor plate on our battleships.

It has all the metallic virtues. It will not rust, stain, nor corrode. You can take a stainless steel candlestick and sink it at the bottom of the sea for months, and it comes up the same gleaming object it went down. Sometime back, the people who made the chromium steel plates on top of the Chrysler building were curious to find out how the plates were getting along up there in all sorts of weather. They unscrewed a few of the plates and sent them to the laboratory for examination. Not

one particle of rust had appeared, no corrosion had nibbled so much as a dent.

We have known about chromium as an element since 1798. It was discovered by a French chemist named Louis Nicholas Vauquelin, but he thought he had found “only a worthless curiosity” because the hard crumbly metal would not combine with other metals. A hundred years later, Robert Bunsen, of Bunsen burner fame, succeeded in electroplating with chromium.

But it remained for a Columbia professor, Dr. Colin Fink, to find the secret of making chromium stick to other metals. For a long time chromium has been used in small quantities as an alloy of steel, but alloying it in large proportions as we know it today did not become commercially practical before about 1922. As far as you and I are concerned, chromium made its grand début when the Chrysler spire hoisted it into the modern skyline.

A lot of the things we call chromium are chromium plated. Plating with chromium on baser and more corrosive metals gives them a hard durable finish. Copper coated with chromium will not turn green, silver will not tarnish, and iron will not rust. Platinum jewelry nowadays is often given a chromium wash to keep it from turning dark and render it scratch proof. Rhodium is another new metal used for the same purpose, but has the disadvantage of being far more expensive.

At the Chicago Fair, one of the tricks of scientific *legerdemain* is plating with chromium before your very eyes. When the object is plated (it happens to be a bookmark) it is gallantly presented to one of the onlookers as a souvenir. Dr. Fink, of Columbia, arranged all the tanks and baths and what-not for the process. You will see at the Fair, too, a new process of sand-blast etching on stainless steel, which holds all sorts of decorative possibilities. So far it has only been used in elevator door panels but the next few years may very well see mantels and screens, doors and foyer walls in our homes done with something of the sort.

If we have given you the idea that chromium is the eighth wonder and the philosopher's stone rolled into one, remember there is still bakelite.

“Bakelite” is a trade name given to the particular substance invented by Dr. L. H. Baekeland in 1907. It is really a basic material. Dozens of other products are made from it, and they in turn have trade names. You know some of them—formica, micarta, phenolyte, to mention a few of the more familiar ones.

The thing Dr. Baekeland invented was something entirely new under the sun. It was very much like natural resin, but it was made of carbolic acid and formaldehyde. He found that when these two unattractive materials were put together they reacted and formed a residue which could be molded under heat and pressure. Once the heat was applied the molding material turned solid. He found that all sorts of substances could be mixed with it before it was molded, such as wood flour, mica, asbestos, and fabric.

Bakelite was an old story in industry when modern decoration was still in the hands of the crank cults along the Seine. Dr. Baekeland's first customer was the Western Electrical Instrument company in Newark. They adopted it because of its high insulating power. Then the automobile industry took it up—it is probably the



All bakelite. We picked up a few samples just to show some of the many different forms bakelite takes—clear and crystal like glass, cloudy like amber, mottled like marble, and heavy, black and opaque. The flat black discus is made of bakelite mixed with wood flour, a common form of filler used to make a stronger product. Courtesy of the Bakelite company



Glass in architectural detail. Lalique's beautifully molded crystal sections are used in gateways and windows mounted in steel frames, and as decorative motifs in walls. A. N. Khouri and Sons



CAROLINE WHITING

Woven cellophane added to the decorative repertory. The thin sheets are cut, folded and woven, with yarn material, or alone. The two materials here were made by Chicopee Manufacturing Company

largest consumer of bakelite today. Nearly all gears are made of bakelite, and machine parts too complicated even to think about.

It was years before anybody thought of beautification. First color was added. Then it was found possible to obtain a marbled effect. In 1928, the first bakelite wainscoting was made. Now our homes are simply strewn with bakelite objects. Recently the Simmons people even turned out a bakelite bed. As far as I can discover, the company responsible for first putting bakelite in the home was formica, who made radio panels of it.

We have always been pretty vague about the difference between bakelite and all the products fabricated from it. For instance, we had no idea what differentiated bakelite from micarta or formica or all the dozen others unless it was the patent office. Well, the truth of the matter seems to be that there is only "one original" bakelite, and all the rest of the products are made from it. Most of them are laminated.

The word laminated has a Latin stem, but it is all over the modern movement. Everywhere you turn you hear that something is "laminated". Micarta is laminated, formica is laminated, plywood is laminated, cellophane is often laminated. The business is not as complicated as it sounds, however—just one layer of something laid on top of another layer of something

with the grain crossing at right angles.

That is how micarta is made. The layers are paper or cloth, and the "stickum" is bakelite, bakelite reduced to a varnish form. Heat and pressure applied to this mass hardens the whole thing into a tough, unbreakable, high-finish material. It can be done up in any color, and there are all sorts of possibilities for putting patterns on too, by simple molding, and metal can be inlaid as well.

But wait! The real sales talk is to come. Bakelite and the objects fabricated from it are non-inflammable, and unaffected by water, alcohol, and most ordinary acids. They laugh at lighted cigarettes, and highball glasses never leave rings. No wonder half the end tables in the world seem to have bakelite tops, and no wonder it is becoming the classic material for beer trays, bars, pantry and kitchen shelves, wainscoting, refrigerators, and radiator covers.

Bakelite has a very definite character of its own, and the time will undoubtedly come, and seems to be nearer every day, when it can stand on its own two feet (metaphorically speaking) and say "See here! I am bakelite!" But just now it is probably the world's greatest substitute.

It is mottled to look like marble, or is laminated with a wood grain finish. They tell me the public, which



PAGANO

Fabrikoid is made entirely from cotton—it has a cotton fabric base coated with pyroxylin, which is made from cotton, too. Fabrikoid has dozens of finishes and colors, from the high shine of patent leather to that of soft satin. It is waterproof and washable, and it has brought a fresh new note to upholstery and to decoration in general. It is made by Du Pont

means you and me, demands such dodges. To illustrate: a large insurance company decided to use micarta desks instead of the old wooden sort. They decided the new material was lighter, cheaper and more sanitary. But did they select a plain, frank, modern green, brown or black micarta? They did not. They demanded micarta which looked as much like wood as a photographic plate and the printing press could make it. The result was undoubtedly clean and handsome, but even the biggest optimist couldn't call it modern in style.

Style is a subtle thing. And in the realm of these new materials, with their lack of tradition behind them, we are all sailing uncharted seas. But it seems fairly evident that when they are unimitative, they are most likely to express the modern manner—to have what we might call “style”. Thus we distinguish between the merely utilitarian, and the utilitarian plus. We believe the imitative phase will pass: it is only a straddle between our ancient prejudices and the new order of things.

For the new fabricated materials have brought a new freedom to architect, artist and artizan. No longer are they tied down to old forms by the limitations of natural materials.

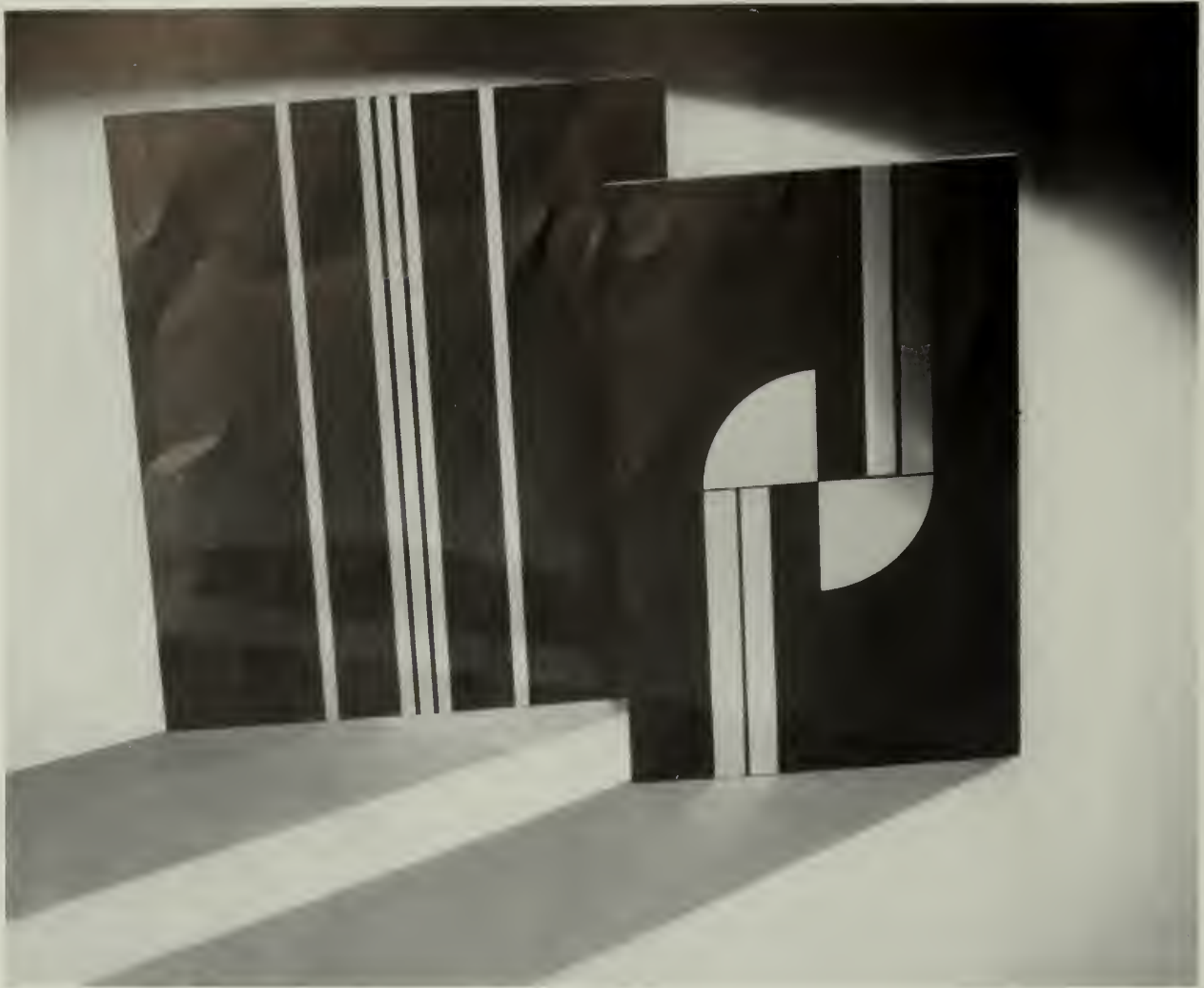
There are other plastics besides bakelite. Chemically, most of them don't even acknowledge kinship, but in uses they are almost identical. Vinylite is a by-product

of calcium carbide made of marble and coal. Where bakelite, once it hardens, is like plaster of Paris and can never be worked again, vinylite on the other hand can be melted over and over.

The Union Carbide exhibit at the Chicago Fair has a whole house practically made of vinylite—floors, walls, doors, kitchen, bathroom, and most of the furniture. Everything in fact but the bath-tub, kitchen range, and a few things like that. Even the window panes are vinylite, and all the artificial lighting comes through opaque vinylite sheets set in the walls.

For one of the wonders of these materials is that they can be made perfectly transparent like glass, or opaque. They can be made as dense or hard as you please, so hard that they may also be used to replace steel parts in cement making machines. They can be also made into lacquers which have a high hard finish. Bakelite lacquer, vinylite lacquer, and cellulose lacquers are widely used on metals such as copper to keep them from tarnishing.

There are other plastics still. Some are made of casein, or the ingredients of sour milk. There is Beetleware, a by-product of calcium carbide. And then there is pyralin, a plastic which brings us around to another important division of modern materials—cellulose products. Pyralin is made of chemically treated cotton.



Micarta panels inlaid with metal. These are bakelite, too, made of sheets and sheets of paper soaked in bakelite liquid varnish and then subjected to heat and pressure. The result is the hard shiny board you see which resists heat, water, alcohol and acids. Westinghouse Company

You have seen hand mirrors made of it and hairbrush backs. It is used for all sorts of things, from towel racks to piano keys.

What chromium and bakelite have been to modern form, cellulose products have been to fabrics. Rayon, acele, and cellophane have opened a whole new field to weavers and designers. Their social significance is greater than you or I suspect. When the history of democracy is written, the future historian should not overlook the fact that in the 1920's it became possible for every mother's daughter to wear "silk" stockings. To some extent the same thing has happened in decoration. Rayon taffetas, moires, reps, and mixtures are so acceptable that in all but the finest rooms and for certain purposes, pure silk has become pure swank. And celanese for glass curtains is in a class by itself. It is a new material, not a substitute for anything.

Rayon, as everybody knows by now, is made from wood pulp. Cellophane is made from the identical substance. The wood pulp is chewed up in machines and treated with chemicals until it becomes a liquid. In the case of rayon, this liquid is squeezed through tiny holes and out floats the filament of a silk thread, just as a silk worm spins natural silk. For cellophane the cellulose liquid is poured through a narrow slit into a chemical bath where it forms the thin transparent film we know so well.

Cellophane came into our lives without dramas. I think most of us first heard of it when Camels put on its

famous slogan contest. The second great date in Cellophane history was *The New Yorker* cartoon entitled, "What! No cellophane?"

Anyway, there really was "no cellophane" in this country prior to 1923. That was the year the Du Pont company acquired from the French firm which owned the formula the American rights to produce cellophane. The process had been invented some years before that by a Swiss chemist, Dr. J. E. Brandenberger, who was looking for a cellulose film to be applied to fabrics to give them a brilliant finish.

What he discovered has come a long way from its original purpose, although one of the ways cellophane is used today is laminated with cloth (laminated again) to form garment bags, hat protectors, and slip covers for furniture. Window curtains are made of laminated cellophane, and rugs can be covered with it in summer. Dressing table skirts are made of it, and last winter Altman's sold hundreds of red cellophane tablecloths for Valentine tables.

The latest device is woven cellophane. This development alone has added at least a dozen new fabrics and effects to the decorators' repertory. There are stiff basketweaves, suitable only for upholstering furniture. There are others softer, which will drape well, and some so sheer they are almost transparent. Even rugs can be woven of the stuff.

When the cellophane is combined with yarns of various sorts we have a totally different effect, and often a

very strong material. Beautiful patterns and color schemes can be attained. Weaving and designing cellophane fabrics is a whole art and science in itself. Du Pont does not make any of these products. The firm supplies the cellophane in rolls to the manufacturers and gives them its blessing. Each manufacturer guards his own methods, but the general principle is the same in all cases. The sheets of cellophane are cut in strips, twisted or folded into strands, and woven.

Fabrikoid is another cellulose product, perhaps not so spectacular as cellophane, but with its niche in the modern scheme of things. The word is a trade name, like so many of the others. Similar materials are on the market (such as permalex) which are more or less well known, but for simplification we have chosen as often as possible the term which is most familiar in common parlance.

As for fabrikoid (and the others) it is made of cotton cloth with a coating of pyroxylin, a specially prepared nitrated cotton. It is tough and waterproof. You can wash it, and the moths won't eat it. The substance was developed as a leather substitute, but it has gone places where leather could never have gone, and gained effects which leather could never have gained. As a matter of fact, it has brought a fresh new note to upholstery. I have seen Chippendale chairs done in dark green fabrikoid, as well as the most modern.

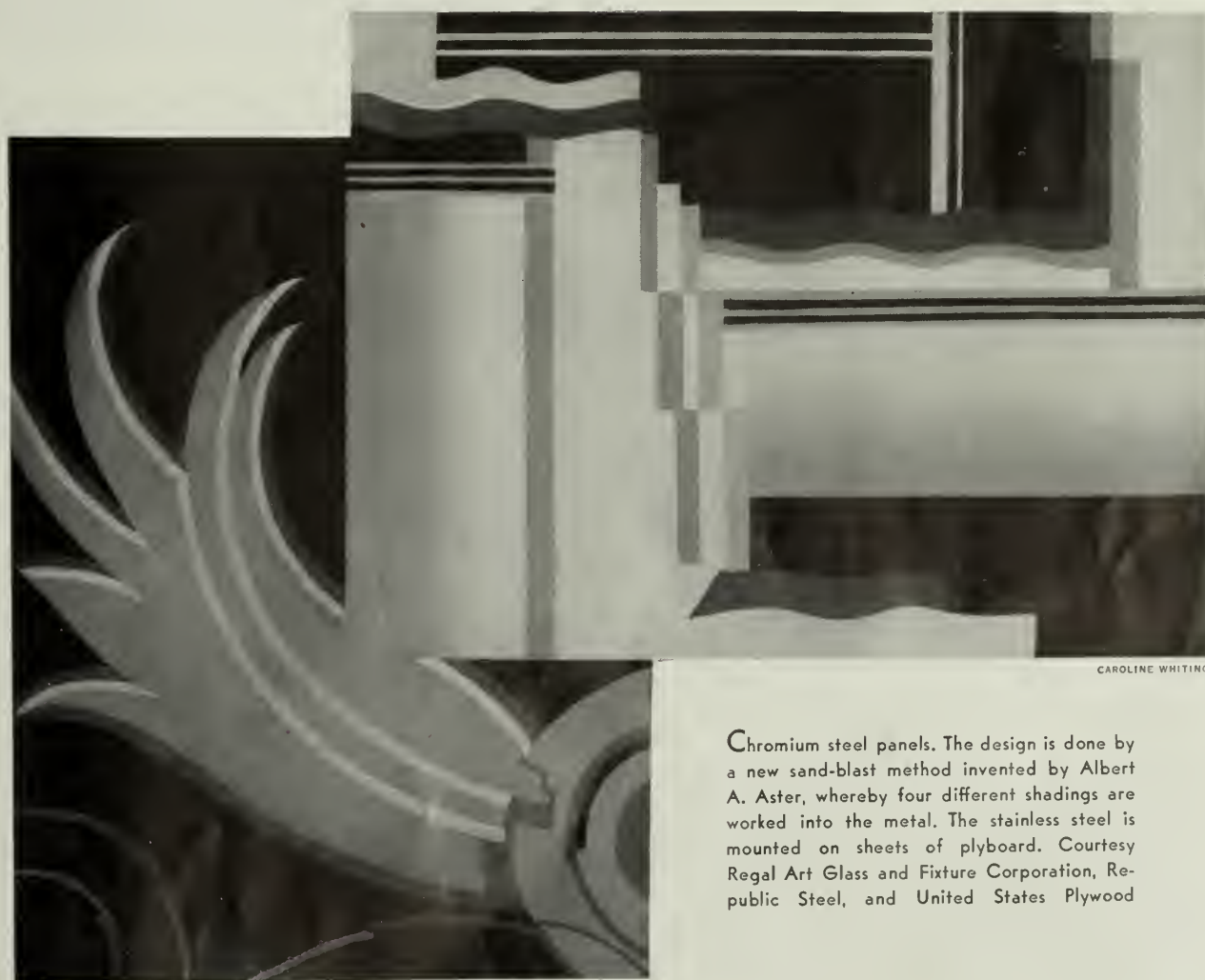
It has certainly brought color to the outdoor scene. Sun awnings are made of it, beach mats and umbrellas. It is practically the only substance used for cushions on outdoor furniture. Even modern walls are being covered with fabrikoid. For lack of a better word we call

all of these materials synthetic. They seem peculiarly suited to the modern mood.

But the modern does not confine itself to them. Woods are being treated with a feeling totally different from the traditional ways. Metals play a new part. The scope of glass has widened in two directions, both as decoration and as support. It has found new place as architectural detail. One of the great contributors to this movement has been Lalique, with his gateways, doors, windows, and mantels all done in glass. The importance of artificial lighting today has given glass a lift upward in significance. Glass is fitted in walls in opaque panels with light shining through, as well as used for lamps and lighting fixtures themselves.

As support, glass as a material is new. More and more table tops, table legs, stools, and chairs are being made of glass. Better molding methods are making such uses more and more practical, and combining glass with metal frameworks gives it a real strength. For furniture, not only transparent, glassy glass is used, but recently black and colored glasses have come into play. Mirrors as part of the structure, not only of furniture but of walls, mantels, baseboards, and moldings, with no thought to anything except forming an impersonal reflecting surface, have attained prominence in the new scheme.

People have called this modern style-in-the-making rational. Perhaps that is not exactly the *mot juste* to describe what is happening. But something is happening. The cat is chasing his tail. New materials are changing our way of life and thought, and our mood in turn is directing the roads which these materials are to travel.



Chromium steel panels. The design is done by a new sand-blast method invented by Albert A. Aster, whereby four different shadings are worked into the metal. The stainless steel is mounted on sheets of plyboard. Courtesy Regal Art Glass and Fixture Corporation, Republic Steel, and United States Plywood

Dining room. Very white in effect although walls are painted lemon yellow. Chairs and Regency sideboard are mahogany. The rug is white over a brown floor. Chairs upholstered in white, and the decorations on the sideboard are silver, and white Spode



SIMON

THE CLASSIC APPROACH

IN planning the decoration of their present apartment, Mr. and Mrs. Joseph Mullen decided that the breath of very modern life should blow through all the period Lares and Penates of their previous environment. In other words, they wanted to go modern without sacrificing the joy they continue to feel in their Directoire chairs and settees, their Georgian cabinets and quaint Victorian fire-irons.

As conditions seem to them as much in a state of flux as Marcus Aurelius described them some twenty centuries ago, the Mullens came to the conclusion that the happiest solution of their decoration problem was an adjustment that would quietly harmonize the old and the new without modifying either.

This they discovered in the classic approach—a form of grouping that introduces mathematical severity in arrangement, simplicity and reticence in design, and dominating white spaces with startling notes of black.

Entrance hall. White stairway with mahogany finish, deep ruby red carpet; white lacquer and gold Directoire chair upholstered with white leather. Ruby red drapery back of white pedestal lighting fixture. The walls also white





Living room. In this modern home of Mr. and Mrs. Joseph Mullen new and old furniture are combined in a formal arrangement. The walls white, with carpets beige. Old Regency chairs with black lacquer frames are upholstered in a modern fashion with white leather. Victorian cast-iron andirons are painted white. On the overmantel is a modern painting. The floor is painted dark brown. Mahogany stands





Stairway. This feature of the entrance hall is very modern in form though not in detail. The ceiling and walls are white, the treads and rails are deep mahogany, and the banisters Spanish wrought iron painted white. The clock is the one very old feature, copy of a famous one at St. Cloud two centuries old

dark brown and ruby red. The dark tones make the high relief rather than the background, as was so often the case in the old period scheme of decoration.

This classic quality is most evident in the entrance hall, so white at a first glance, with black and white and red pleasantly combined; with old Spanish balusters and modern pedestal lighting fixtures, and a rare old bronze clock the sole decoration on the dead white wall.

In the living room the formal grouping of furniture is noticeable. It is emphatic in the facing Directoire chairs, in the pair of white urn lighting fixtures placed either side of the modern fireplace; the entire grouping on this wall comes to an apex in an abstract painting which partly covers the overmantel.

The classic severity of the dining room depends mainly upon the spacing of white and dark tones, without the slightest effort to intermingle them. Mr. Mullen as a decorator and Mrs. Mullen as a housewife insist that this use of white in decoration does not entail any added housekeeping problem, that white is no more inclined to act as a lure for dust than any of the pastel shades that boasted so long a popularity.

In further pursuit of the classic, Mr. Mullen has evolved an informal morning room on the upper floor of his Duplex apartment. Here the windows open to the East River and the general effect is luxuriously modern. There are white leather armchairs, a black satin lounge, classic white bookcases, and Biedermeier desks.

On the same floor is Mr. Mullen's private office, very compact in fittings and furnishings, with dark brown walls and ceiling and light fruit wood desks and filing cabinets. The carpet is henna color. The curtains and lamps are white. The same spirit of quiet charm prevails in the bedroom and in the formal all-white treatment of the bathrooms.

Taking the apartment as a whole, there is an interesting counter-relationship in the color schemes of the two floors, specifically: downstairs the walls are all light and in the main the furniture is dark; upstairs the walls are dark and the furniture is light. This brings about an interesting sense of variety with a rather startling sense of surprise as you go up the modern winding stairway and find the classic approach as evident upstairs as it is downstairs, though with very distinct differences.

MODERN INTERIORS

A Portfolio

TO some the Modern is No Man's Land. To others it is the great white hope of a country too easily content with copying the glories of the past. The very word Modern or Modernistic (which was well-born, but has had a bad bringing-up) sends a special assortment of strange concepts into the consciousness—zebras, leaping gazelles, writhing steel, sharp angles, raw colors and strange new surfaces, cold and unfamiliar to the touch.

Even the vocabulary which has grown up with it is not in the least seductive. Functional, mechanistic, useful, economical, bakelite, chromium, and crystal are hard words.

On the other side are those who say that the group which sees no merit in Modern are unconscionable sentimentalists. Who say and can prove that it has strength, reality, simplicity, straight-forwardness. They are convinced that once an effort is made to understand its motives and ways, its fascination is infinite. They further state that the whole trend which is good has suffered from a few pieces which have spoken loudly and out of turn.

And there is a small group which refuses to explain. In the midst of vitriolic criticism they look at you much as the unenlightened is always looked at—and finally leave you to struggle with your own misconceptions.

A lofty attitude, and understandable.

"I don't know what it is, but I know what I like" is as familiar a comment on Modern decoration as on painting. Conscientiously accepting this emotional basis for judgment, many who love and know period design have reeled from the Modern with distaste. And many who feel toward the new style an exciting kinship have cast it aside in the face of such articulate opposition.

But along with all this there has been a steady beat of certain principles which under the New Dispensation begin to make sense.

We can understand houses which are built on the unit plan to save money. We can understand combination furniture built to cut down

the number of individual pieces necessary for comfortable living. Also arrangements which make it possible to have things exactly where we want them; to read under light that is kind to the eyes; to live in houses with the maximum of fresh air and the proper temperature; to sit in comfortable chairs; to cut down domestic labor because of closet and drawer arrangements, easily polished surfaces, and electricity.

And on the esthetic side, what of the simple lines, and some of the effects of dynamic symmetry, and the new lusters with which science is presenting us? They have for many the same kind of exciting beauty that the arch had for the early Romans.

Where does the Modern flourish? In cities first. It has taken over skyscrapers and office buildings and many shops. A form of unrealized conditioning is going on. Then, secondly, it has won a place in the hearts of men, who have a subconscious dislike of clutter. Thirdly, it has begun to get a hold on the young. Young brides must be watched. Without malice aforethought, they choose Modern before they even know its name.

As a designer said recently: "What we need in decoration is a good stiff breeze. If half the scrutiny were given what already exists in the home as is given the *modern* there would be fewer attics and more bonfires."

There is an interesting point, too, in what Rivera said in a recent interview published in ARTS & DECORATION. When asked what furniture he would put in his new house, he said: "Not the old, although much of it is beautiful. I prefer less elegance and more originality."

Whatever the point of view, whether you like it or are offended by it or are prepared to die for the cause, it cannot be ignored. It exists! Full of life, sparkle, vitality, it has enormous quantities of vitamins a, b, c, and d. Through back doors and front it is being lifted off the moving vans in large quantities and small, in inexpensive pieces and costly. There is great logic behind it—great feeling for it. Therefore we present a fall nineteen-thirty-three portfolio of some Modern interiors.



Living ROOMS



SIGURD FISCHER

Apartment of Mrs. Charles Harding, New York. A mantel piece of sarreginna marble against a white wall is the focal point of the living room. Other walls blue and chartreuse. Upholstery rose beige velvet, with small pillows of paler beige. Table top and legs in chromium. Concealed lighting over desk of zebra wood. Bakelite panel forms a dark border for the mirror. Rug, chartreuse and mulberry. Howe and Lescaze, architects

Living room corner in the apartment of Mrs. Nell Finch, New York. The bookcases are a unit of wood matching the desk and sideboard in the other corners. Designed by William Moschenheim



BYRON COMPANY

COLOR, a potted plant, and a picture on the wall are the only decoration in these severe rooms in the new International style. It is almost an anachronism to speak of a "room." In these houses, a planed wall surface marks off a given space. Subdividing walls that have hitherto been primarily structural props can now be forsaken for an imaginative use of screens or curtains. These often divide the dining room or the bedroom from the reading room, and the whole house is for living, with all interiors logically related but not necessarily blocked off into water-tight compartments.

Since the decorative note is absent, the proportions of the walls, windows, and door lines are of the first importance, and must somehow fall into the shell which is the inclosing outer wall. Everything is built flush for a smooth surface. Furniture built in along the walls must conform as much as possible to the linear plan. Each piece is designed with the greatest possible simplicity, and of materials whose uniform



BYRON COMPANY

Living room in the house of W. H. Labrot, New York. Plain upholstered furniture in natural colored monk's cloth. One chair in lemon yellow leather. Walls grey and white. Rugs, terra cotta. Chromium rail on stairs. The two rooms on this page are designed by William Muschenheim



Apartment of Mr. J. A. Dunbar, New York. Walls and ceiling white. Table and sofa of zebra wood. Sofa covered in a red terra cotta; one chair in sulphur yellow, with blue cushions, other chair in terra cotta red. The material behind the sofa is woven grass in horizontal stripes of black, brown, and natural. The mantel was removed from the old fireplace and the black marble left flush with the walls. The painting is by André Derain

The living room on the first floor in the house of the Aga Khan, Paris. The style of furniture is geometric; the colors heavy and well balanced. The wood is mahogany, the curtains emerald green. The photograph was taken from an elevation to heighten the sense of style. René Herbst was the architect



JEAN COLLAS



surfaces are rich and beautiful in themselves. The ultra-modern architect is in love with honest fabric, metal, glass, and wood finishes. Carved or applied pattern is profanation.

The twin blessings granted these houses are light, both from sun and electricity, without glare, diffused yet convenient to use, and space, vast space, and no jungle of unnecessary furniture. They are an architect's dream wherein he has the first and last say and need not be bothered with the cozy notions of the interior decorator.

The rubber plant, once the most maligned of flora, symbol of the Victorian bourgeois, now reappears in surroundings so vastly different that it must share our own bewilderment. It seems to have been given the first prize as ornament in rooms whose owners despise ornament. Its modern popularity is due to its smooth and shiny leaf, and the simple form of its growth—not, be it understood, because it is an industrial plant or the raw material of a machine age.

The living room and fireplace corner of a house in Los Angeles. The light and shade are softly diffused through the great windows protected by the dark curtains. Indirect lighting at night. An interesting arrangement of planed screen surfaces instead of walls. The colors are neutral. Richard J. Neutra, architect



A perfect example of woodwork and furniture designed as a complete unit. Furniture is hawthorn trimmed with ebony. At the touch of a button a board rises from head end of each bed to provide a back rest. Bedroom in the New York apartment of Mrs. Nathan Straus. Furniture and woodwork designed by Gilbert Rohde

Blueprint FURNITURE



PEOPLE with long leases and great firmness of decision may see their way clear to giving up the perennial pleasure of changing a sofa to the other end of the room and shifting chairs around to new angles, come autumn. That's the point of view you have to take if you are going to have anything to do with built-in furniture. Much of it is there for life, or until the whole scheme of the room is changed. Most of it is immovable.

The theory is that there is a better and best place for each piece of furniture, both from the utilitarian and the decorative point of view. When furniture is charted into a room as are closets, or lighting, or shelves, it can be designed to fit its purpose perfectly. A whole interior can be added up to so many lines, balancing heights and low points, accents carefully calculated. Even the grain of the wood and the border of paint can take on a decorative significance.

In the general plan of city living, economy of space

Built-in corner desk of hawthorn with top surfaces and drawer handles of ebony. Chromium light gives even illumination. Holder for fountain pen and wastebasket are built in. Designed by Gilbert Rohde



BODORFF

Furniture, lighting and architectural detail are all a part of one integral scheme in this Park Avenue apartment. Room shades from pale cream, through honey, into a rich tan. Designed by Percival Goodman

is important. Space between bedside table and bed is saved by building them together. Or beds are constructed so that they are day divans as well. Space is conserved by plotting bookcases, shelves, desk, and chair into a workable, compact unit.

This architectural idea brings up the very nice point of just how much space should be allotted a piece of furniture when it is only in use for a very small part of the time.

Built in or against the wall, a desk becomes part of the wall when it is not in use. A dressing table without support takes up practically no space at all. They are available when needed, but otherwise unobtrusive.

These are all small points. Added to them is the sound principle of fine proportion which characterizes the best Modern design.

Compact arrangement was the motive of this corner of a library. The desk has twelve feet of continuous work space. Shelves make a virtue of a corner post. Cocobola veneer is used. Vahan Hagopian, designer



VAN AN



HOYT CATLIN



KARL SCHULTZ

A little built-in dressing cabinet of elm and black ebony with glass doors is modest in its space demands. A mirror on the adjoining wall provides a full length view. The chair is elm, leather covered. From Firma Svenskt Tenn, Stockholm

The closed desk above looks like a bas-relief. Its molded carving in the white hollywood is unusual. Left is the desk when opened. A corner in the living room of Mr. and Mrs. Victor Price at Far Rockaway. Designed by Hammond Kroll, Kroll Designs, Inc.

Windows



Windows with a view. This Czechoslovakian house at Brno, designed by Mies van der Rohe, brings the outside inside with its windows which run practically the length and breadth of the house. The interior is mostly of glass and metals

PHOTOGRAPH COURTESY MUSEUM OF MODERN ART



EMIL LEITNER

Here is the German version of a beach house, a cottage at a North Sea spa, with entire sides of moveable glass sections which may be folded back. At night the heavy draperies may be drawn across the windows. Courtesy Thonet Bros.

This tremendous modern room in a Los Angeles house designed by Richard J. Neutra, lifts its eyes to the hills and gets its sunshine through ultra-violet ray glass. Heavy blue-gray mohair draperies modify the light, and overhanging eaves tone down the glare





BODORFF

DRIX DURYEA

When the prospect doesn't please, and there is an ugly brick wall outside, one way to get around it is with panels of opaque glass such as Percival Goodman has devised for this Park avenue apartment. Daylight lamps behind the glass give the whole room the appearance of daylight, even at night. Clear opalescent bands of light in the wall over the couch also give modern lighting effects



Heavy white draperies, hung a little like a stage curtain, make this window important, and Venetian blinds at the back of the recess shut out an unprepossessing view, and form a background for a writing desk. The heavy white rug is in the same mood. This living room was designed by Jones and Erwin

Three APARTMENTS



GEISLER

Entrance hall in the house of Mr. and Mrs. Charles Harrington Chadwick, at Palm Beach. The staircase is glass and wood. The risers are mirrors; the treads, wood; the balustrade, twisted glass bars with an occasional iron bar for support; hand railing, wood. Walls are pinkish white; floor, pink and black. The light thrown on the mirrored wall reflects the stairs at night. Maurice Fatio, architect and decorator

THE Chadwick house in Palm Beach, the Philip Johnson apartment in New York, and the combined apartments of Mrs. Noyes and her daughter, Mrs. Senesey, in Chicago, are three very different modern interiors: one of elegance, by a decorator; one severely simple, by a theorist; and one by an owner-amateur.

The house of Mr. and Mrs. Charles Chadwick, as designed by Maurice Fatio, is French in derivation and

intent. It is adapted to the kind of living a place like Palm Beach demands—formal, elegant, and luxurious. And in its use of new materials, especially of glass which gives it a high color and life, its lack of crowding and restraint in decorative detail as compared with earlier periods, it shows the influence of the more rigid International style, remote as it may be in fact from that style. All the furniture is contemporary, even



The living room in the Chadwick house has white walls, with beige rug and beige furniture. The low mantelpiece on the left is of glass. The ceiling lights were designed by Bagues. Lamps by sofa of mirrored glass. French urns in window on black pedestals



The dining room has pinkish walls, black ceiling, pink and black floor. The chairs are black covered in green, modern French. Curtains are green. The marble-topped table was designed by Mr. Fatio. No decoration except brilliant color in materials



BERNICE ABBOTT

Living corner in the apartment of Philip Johnson, New York. Furniture designed by Mies van der Rohe. The chairs and lounge are of chromium with brown pig-skin upholstery. The table is chromium and rosewood. The window curtain is a neutral toned raw silk, and the walls are white. The painting is by Oscar Schlemmer

though the lines of the loveseats, for instance, or the chaise-longue in the living room, suggest the Directoire. It has the grace that the French manage to give their interiors in any period of design. The color throughout is rich and brilliant.

In sharp contrast to this house is the severely simple small apartment of Philip Johnson in New York. Mr. Johnson is a curator of the Museum of Modern Art. He was one of the first to accept the International style, and has written its history and an explanation with Henry-Russell Hitchcock, Jr. in *The International Style; Architecture Since 1922*.

In this apartment he has had to adapt his interiors to old architecture. And the straight line of curtain, for instance, in both living room and bedroom, is meant to conceal the vertical window divisions of the house façade. In the theory of the International stylist, it is important that planes—of wall, floor, or ceiling—should not be broken into by other lines.

Here is the apartment of a bachelor, expressing his comforts in a direct and logical fashion. It is resolutely modern; it is severe and bare, partly because it was done as eco-



Dining corner in Johnson apartment. Table and chairs by Mies van der Rohe, the latter of white parchment leather and chromium. Porcelain, Parzellan, Berlin. Silver, Bruckmann. Lamp, Werkstaette der Stadt Halle



BERNICE ABBOTT

Bedroom in the apartment of Philip Johnson, New York. Furniture of chromium, upholstered in dark blue leather from Mies van der Rohe. The curtain and bed covering are dark blue raw silk. The walls are white, floor matting neutral



HAYEMAN

The studio penthouse apartment of Mrs. George Senseney in Chicago. The walls are white. Ceiling and Venetian blinds, creamy rust. Black floor and black velour carpet with white fringe. Upholstered chair in white linen

nomically as possible, but also on principle. More money to spend would not have meant more decoration, but might have meant richer fabrics and floor coverings—rugs instead of matting for instance. Unencumbered space is one of the white hopes of this particular new school. The only decoration throughout the apartment is one plant—a rubber plant in this case—and a painting on the wall. And the painting is hung to be admired for itself, and not to brighten up the room. Aside from the reds in the painting, there is little color throughout, except the rather subtle shades of the materials themselves, the brown leather of the living room chairs, the dark blue monotone of curtain, bed cover, and blue leather of the furniture in the bedroom.

Decoration has so often been applied to conceal structural necessities that the good old purists of the Modern are salaaming humbly before every “structural necessity,” and, at the same time, chucking all decoration out of the window, because it has been such a shady lady in the past. The glass staircase in the Chadwick house, for instance, would be rejected by the International stylists on the ground that a glass



HAVEMAN

Studio and terrace in the penthouse apartment of Mrs. Senseney. Dark rust curtains. White table and chairs. Two china zebras on table. In the corner a brown wood cabinet with an inlaid design in lighter wood designed by Mrs. Senseney. Beyond the window, bright blue chairs and petunias—Lake Michigan and most of Illinois



HAVEMAN

Living room in the apartment of Mr. and Mrs. Ernest High Noyes. Walls, white. Ceiling and Venetian blinds, grey blue. Curtains, brown. Grey velour rug with white fringe. Cabinet designed by Mrs. Senseney

railing could scarcely uphold the weight of the balustrade, and to substitute iron props is to beg the question. Why not glorify the iron props? In the meantime the glass is only a decorative detail. Better to be out-and-out about the whole thing.

The last apartment in this group of three, the apartment of Mrs. Noyes and of her daughter, Mrs. Senseney, is not made on any principle except one of fine taste. Yet it shows the influence of all our modern ways of thinking. The furniture which Mrs. Senseney has herself designed is original but not too tubular, nor stridently severe. And the whole expresses simplicity, without clutter. It does not pretend to follow a new style, but it has been consciously done with a fresh sense of space and freedom, and is rather midway between the formality of the Chadwick house and the monasticism of the Johnson apartment. It is the unmetallic modern, with comfort. The color combinations, too, are neither as brilliant as the Fatio designs nor as subdued as the second apartment, but are grey blues, dark browns, black, and white. In all three examples the plain white wall seems important for contrast to the other notes of color.

Candlesticks



PAGANO

The broad, low plateau of white glass, on which a few waterlilies may be floated, is from Elsie de Wolfe. The five-branched pewter candlestick is Swedish, from Pitt Petri



PAGANO

Perhaps this glass candlestick was inspired by industrial chimneys. At any rate the glass rods rise like crystal smokestacks from a glass base. From A. H. Heisey

Backgrounds for DINING



This dining room was a sensation in the Paris Exposition in 1925. Made by Lalique, the table is solely of glass. Perhaps for the first time glass was used for support as well as decoration

Dining room in the New York apartment of Robert Ackerman, a symposium of materials of the new vocabulary. Walls are ivory permatex. The cabinet is of white holly with orange and red balustrade, and sharkskin handles. Table is of cypress with faux satine crotch and inlaid with pewter. The base is pewter and rose glass. Chairs are natural beechwood. Designed by Hammond Kroll, of Kroll Designs, Inc.



BYRON COMPANY



EUGENE HUTCHINSON

Sheer, monastic, undefiled Modern in the New York apartment of Mrs. Neil Finch. Dining table in corner of living room. Sideboard, bookcases and desk are a unit piece or can be used separately. Dark part of wall a patch of terra cotta. Ceiling between the beams is yellow. Other walls are white. The covering on the upholstered bench is deep blue like the curtains. Designed by William Muschenheim

Dining table of African walnut inlaid with satinwood in the New York apartment of Mrs. Monroe Block. Chairs are of walnut upholstered in white leather. Designed by L'Élan



Dining room is in the Modern Swedish manner. In the center of the table a modern version of the lazy susan made of metal. Chairs of leather. Side board with specially arranged compartments for silver, linens, china service. This room was designed by Firma Svenskt Tenn

Table APPOINTMENTS



PAGANO

Simplicity nowhere achieves such opulence and restrained grace as in some of the contemporary designs for the table. A new spirit has been given to old familiar materials; and materials are sitting at our feasts which never were invited before. Aluminum, for instance, has definitely "arrived" in the guise of this hammered service plate with the double-square ornament. The place mat is made from a lustrous

new woven cellophane fabric—black and white strands of cellophane mixed with white mercerized yarn. The candelabrum is chromium, as is the cigarette holder. Smoky crystal goblets and modern silver are Swedish. Aluminum plate, Little Gallery. Cellophane fabric, Chicopee Manufacturing Company. Candlestick, Rena Rosenthal. Cigarette holder, Chase Brass and Copper Company. Glass, Orrefors. Silver, Jensen



PAGANO



CAROLINE WHITING

Square blocks of glass in three sizes have infinite variety as a centerpiece, and are typical of the lines and mass formations our eyes are becoming more and more familiar with in our zone-law buildings and modern houses. The glass is faintly greenish like ordinary bottle glass and has tiny bubbles through it. A few simple flowers floating on the water are all the decoration needed. The set is from Pitt Petri

The rich red of copper which the ancients loved still can throw a Lucullan glamor around any feast. Particularly if the glamor-throwing object is such a rectangular plate as this. It is almost the classic eighteen inches allowed each cover at table, and the flatware is designed to go with it. The parts of the implements which touch the food are silver but the handles are of copper. They lie on the copper plate and a frosted glass dish with a copper band completes the ensemble. Laurence Colwell is the designer. The heavy smoked glass used is from Orrefors

Bed ROOMS



BYRON COMPANY



A daybed in the home of Mrs. Neil Finch in New York. The box-like woodwork is painted white and the velvet cover is black. The dressing table is enclosed when not in use. The lighting overhead and in the side panels is all indirect. Designed by William Muschenheim

This modern bedroom in the New York home of Mr. and Mrs. Morton Blumenthal is notable for the fine simplicity with which elegant materials and objects are handled. The beds are covered with champagne and green velvet; the bases of the bed are white holly and balustrade, with pewter inlay. The walls are permatex and the floor is covered with a rich apricot velvet carpet. Room designed by Hammond Kroll of Kroll, Incorporated



The furniture becomes a part of the architectural structure of this bedroom in the apartment of Mr. H. D. Pierce. The arrangement endeavors to carry out the horizontal effect of the room. Designed by Gilbert Rohde



A bed that is a small kingdom in itself. The headboard not only contains a young library, a radio, cupboard for telephone, and two reading lights, but even secret drawers for jewels. It is made of hawthorn, and designed by Paul McAllister

BODORFF

Carpets in Modern Weave



A Swedish woolen carpet in natural colors, woven with a very thick pile, in harmony with the white pigskin modern couch and the black lacquer lamp, with white shade



DREX DURYEA

A modern American carpet with a swirling path of light and shadow is the most important motif in the decoration of this room. Designed for a New York penthouse



KARL SCHULTZ

Showing the simple way in which patterns are introduced in the modern Swedish carpet; at irregular intervals an uneven square is outlined in a darker tone. This and the Swedish rug above are from Firma Svenskt Tenn

Pianos



JACK LAWSON

A modern piano designed by Percival Goodman for Steinway Duo-art. Made of ash butt and kingswood. The ash butt is a honey-colored wood and the kingswood is dark brown. The drapery behind it is dark brown velvet. The carpet is honey-colored, and the chair is upholstered in a matching shade of velvet



Russel Wright designed a piano for the Wurlitzer Company's exhibition at the World's Fair. Mr. Wright's idea in creating this modern case was to hold to the essentials of piano form and to dignify them, rather than to create new forms. This piano is of American walnut, trimmed with ebony; it is so simple and adequate in proportion that it would find itself at home in any period



Beauty TABLES

Dressing table in the New York apartment of Mrs. Leopold Stokowski. An unusual feature is the mirror flush with the wall. Overhead lighting. Howe and Lescaze, architects

EUGENE HUTCHINSON



The lower part of this beauty table is a half circle filled with drawers. The table and chair are of piqua wood. The chair is upholstered in light gray velvet. Designed by L'Élan

A pewter dressing table from Sweden. The quality of the pewter is beautifully preserved by the cabinet workers, and in no way resembles silver or electro-plating. The side of the table and the legs of the seat are of chromium. Settee covered in white leather

BODORFF



BODORFF

The frame of the mirror, seat, and most of the table is of shining pewter. The seat is upholstered in gray corduroy. Ebony is combined with pewter in the table legs. The engraved boxes on the table are also pewter. These two tables were designed by Estrid Ericson, of Firma Svenskt Tenn

Chairs, CHESTS and TABLES



BODORFF

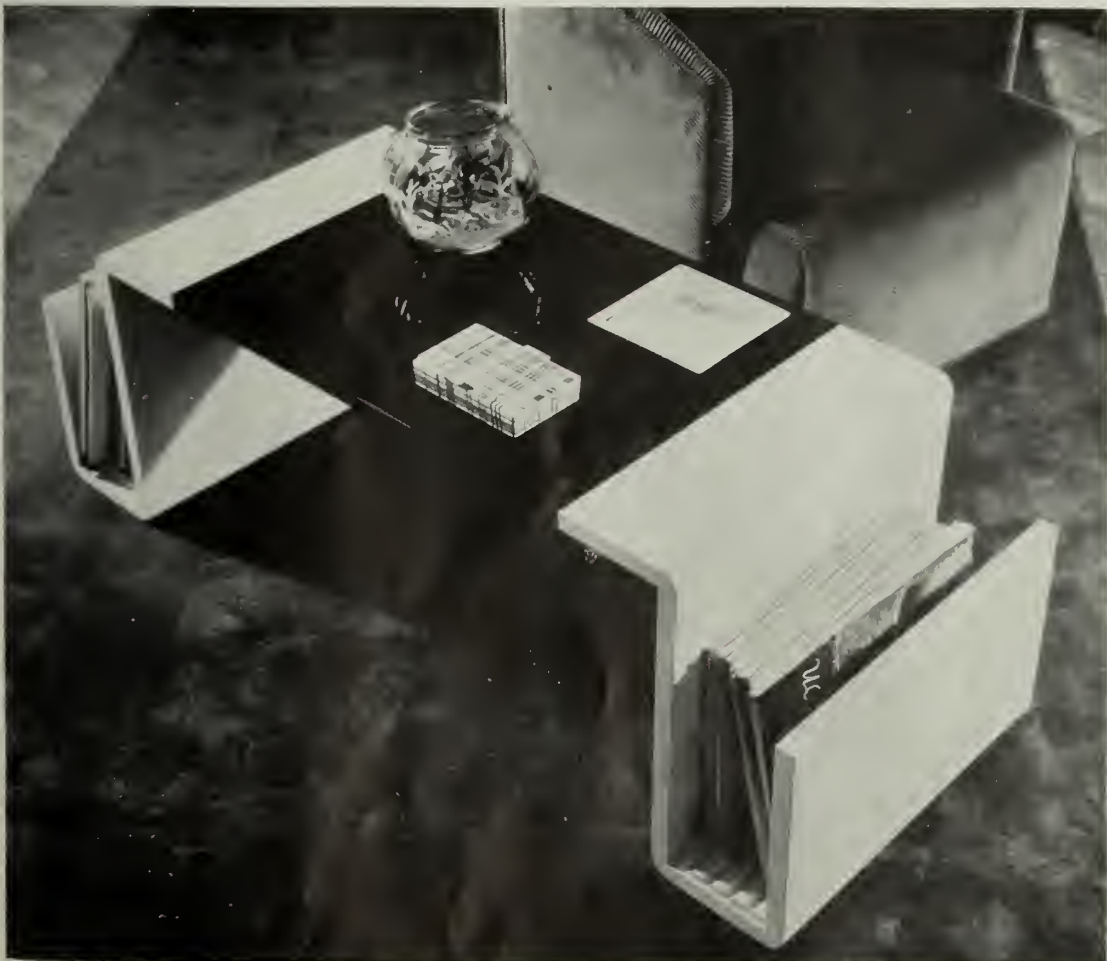
From Sweden come this cabinet and mirror. The cabinet is made of black wood with top and drawer pulls of pewter. Mirror of the same wood with pewter bands



A low chest in the bedroom of Mrs. Nathan Straus jr.'s New York apartment. The chest is hairwood with ebony sides, base, and drawer pulls. The mirror is framed with hairwood. These were designed by Gilbert Rohde



BYRON COMPANY



EUGENE HUTCHINSON

Both the armchair and the swivel chair in this library are covered in pigskin. The legs are Brazilian rosewood, and so is the pigskin-topped desk. Instead of curtains at the windows, white silk is stretched taut on sliding wood frames. This gives a soft diffused light and hides the old windows without. The carpet is a strong yellow and walls and ceiling are battleship grey. Designed by William Muschenheim

A low coffee table of buffed cream lacquer, designed by Léon Barmache of L'Élan. The top is black glass, and the cigarette box and ash tray are porcelain. The chair is covered in turquoise corduroy

CHAIRS, CHESTS AND TABLES—CONTINUED



HEDRICH-BLESSING

The unit plan has reached furniture. The sofa can be divided into five separate chairs—and into all intermediate combinations. The room and its furnishings were planned as a whole: the glass, bakelite, and chromium table complements the design of the rug. Mandel Bros., Chicago



BODORFF

This table in a man's bedroom is an integral part of the bed which, in turn, is built into the wall. The table, chest and chair are black lacquer and the metal bands on the furniture are dull gold plate. Designed by Gilbert Rohde



BERNICE ABBOTT

Both sides of the Atlantic are represented by these tubular steel chairs. The one on the left is from Germany, designed by Miës van der Rohe. The back, seat and arm-rests are blue reed. The other chair is American, designed by Alfred Clauss. A strip of red sailcloth is swung between two steel bars to form the back and seat



KARL SCHULTZ

A corner in a modern Swedish living room. The white walls and light-colored furniture are good foil for the sealskin rug and the wooly sofa-back. The chair is elm. The glass table-top rests on a metal base. The vase in the window is pewter. Designed by Firma Svenskt Tenn, Stockholm

Two Unions

of Modern and Traditional



G. W. HARTING

An Italian Primitive in a fresh setting. The walls of this dining room are collapsible, ebonized maple panels with corners of English sycamore. The cabinets are lacewood with ebony stripes; the table, limewood and French walnut; and the chairs, satinwood and French walnut. Cabinet work was designed by M. Jules Bouy for Mrs. Ehrich



EUGENE HUTCHINSON

In this living room decorated by L'Élan, the modern abstraction on the wall is grouped with a chair of the conventional school. A glass, mirror, and chromium table acts as a go-between. Chair is made of a dark brown wood known as goncola alvis



Spirit of the Dead Watching, by Paul Gauguin

Private Collection

1870 Great Frenchmen 1920

The Summer Show at the Museum of Modern Art
in New York includes Picasso, Matisse, Maillol,
Renoir, Cézanne, Degas



Au Piano, by Renoir

Collection Durand-Ruel

AT the Museum of Modern Art is a summer exhibition of one hundred French painters, the generation that includes Picasso, Renoir, Maillol, Segonzac, Bonnard, Degas. This collection has the quality that makes any show, from an art exhibition to a county fair, important—impressive excellence in the quality of things presented. There have been many exhibitions in New York of these great Frenchmen in the past decade, but none that has shown such outstanding examples of their work.

Renoir, the painter of the gayest, rosiest young women, is shown in a bronze portrait by Maillol, as a man of bitter sadness, wrinkled, disappointed. If you remember his portraits of Madame Renoir, expansive and pink, it would seem as though the care of this ménage must have rested rather heavily on the narrow stooping shoulders of Papa Renoir.

Van Gogh is here at his richest in *L'Arlésienne*, a pitiless portrait with strident technique and characteristic forceful color.

Picasso you'll notice many times—his *Madonna and Child*, a drawing of touching fidelity and tenderness; *The Absinthe Drinker*, a cruel portrait painted



Head of Renoir, by Aristide Maillol



L'Arlésienne, by Van Gogh

Collection Adolph Lewisohn



Absinthe Drinker, by Picasso

Collection George Gershwin

with magnificent security; *La Coiffure*, a study in light and dark spaces, modern, but not an abstraction.

It was an interesting idea to show the work of Rouault and Bonnard in two adjoining galleries—the subtle charm and quiet peace of Bonnard in sharp contrast with the harsh rough wit of Rouault—especially so when we remember that it was the pale poetry of Bonnard's work that brought about the painting revolution headed by Rouault and Les Fauves.

Gauguin is at his best in a not-so-well-known painting, *The Spirit of the Dead Watching*. When Gauguin's story of the South Seas, *Noa Noa*, was first published in France it was illustrated with his woodcuts. Some of these are shown for the first time at this exhibition. The sketches seem to prove that Gauguin's art is not all "good color and poor drawing," for the drawing in the woodcuts is masterly, simple as Holbein, and as convincing.

This exhibition will continue until September 30. It is in charge of a committee, of which Stephen P. Clark, a trustee of the museum, is chairman. The other members are Mrs. John Parkinson, Edward Warburg, and Frank Crowninshield.

At the book counter at the left of the museum entrance are portfolios, color prints of Rivera's Cuernavaca murals, probably the best he has ever made, both in drawing and color.

Common or Garden

TALK

The observations of an amateur gardener



Rising with the simplicity of flower stems from a circular base, these pewter cylinders make a suitable vase for flowers that grow tall. Designed by Estrid Ericson, of Firma Svenskt Tenn

THE summer shows have come and gone. From Southampton to Newport, delphiniums and Canterbury bells have stood their day of judges' scrutiny. But whoever has the idea that only flowers are judged at flower shows just hasn't been around since the popular class labelled "still life pictures" sprang up.

One rose quartz bunny nestled under a spray of bleeding heart never made a summer. Not a summer of flower shows. It's come to the point where all the cherished trivia the family has collected through years of sentimental experience is just as likely as not to turn up in precious pose around a columbine.

Objets d'art have their place, but if this wild fever for associating them with flowers goes on unchecked, sleeping cats, stretches of Chinese silk, and porcelain love birds may outstrip our peonies and petunias altogether. The clutter of painstakingly arranged nicknacks in row after row of "flower pictures" makes

BODORFF



A globe of chased pewter, cut petal-shaped to take flower stems, makes this low vase. It is shown here on a black table with an engraved pewter top

any really simple arrangement lovely repose.

Modern designers, bent on getting back to the meaning of things, are bringing out flower containers so severely plain that they detract no attention from the flowers arranged in them: a simple curve described in dull metal, a hollow for full blown flowers in a block of crystal, plain uncarved wooden bowls.

DAHLIA dates for New York are September twenty-first and twenty-second; for Boston, September sixteenth and seventeenth. The American Dahlia Society's annual show at the Hotel Pennsylvania has become so important that it ranks with the major flower shows. The chrysanthemum show and autumn exhibition of the New York Horticultural Society will be held at the Museum of Natural History the week of November second. Westchester's four-day flower show begins September seventh, at Playland Casino, Rye.

WE got in touch with F. A. Good, the owner of the one-tree orchard at New Brunswick, and found out that he really does have around a hundred different varieties of apples growing on one tree. About seven years ago Mr. Good started his experiment in a very small way, grafting seventeen varieties of apples on a branchy wild apple tree. His idea was to get together every kind of apple grown in New Brunswick. The fruit colors uniformly but sometimes the shape and flavor are affected. "Next year," Mr. Good says, "I hope to finish up with three or four kinds of pears and ten or more kinds of apples."



BODORFF

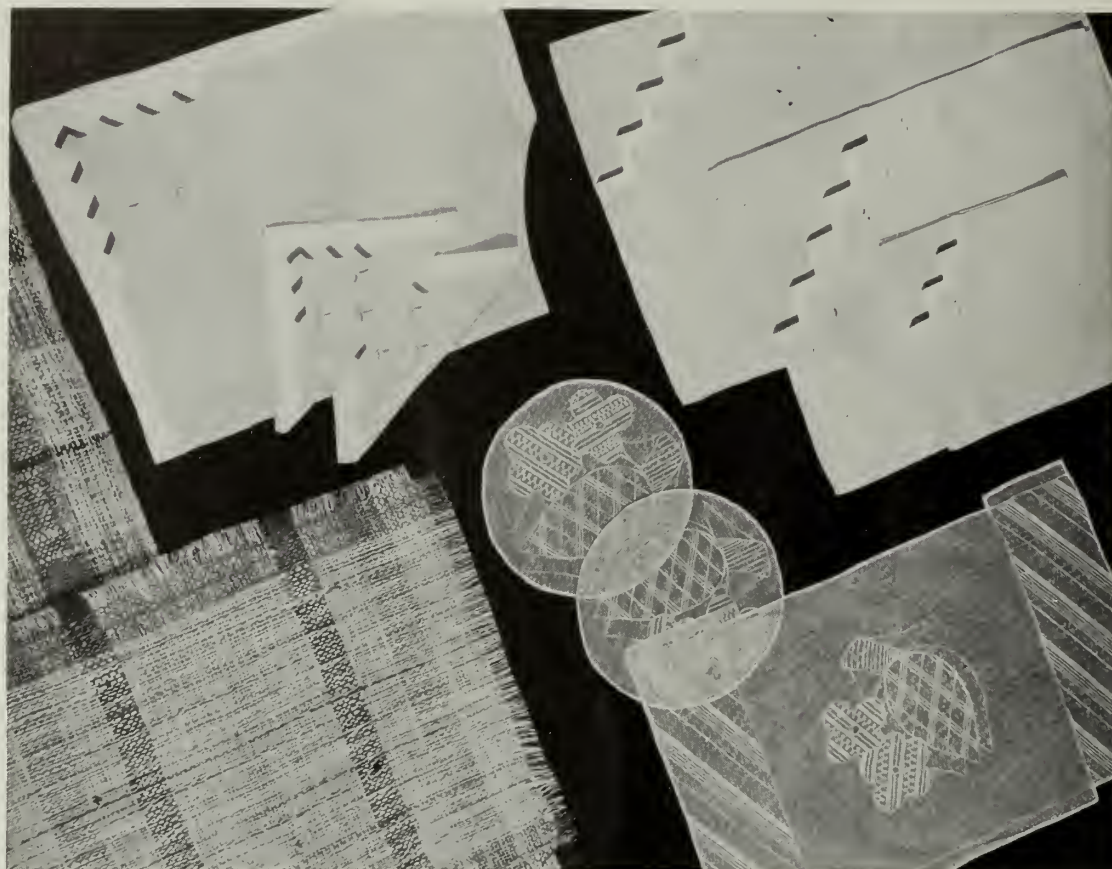
Two simple geometric forms make this modern flower holder attractive and practical for a variety of flowers. Its use of mass suggests arrangements of flowers with sturdy heads

The vase at the top of the page holds flowers at two levels. All these flower holders are of pewter, designed in Sweden

New Linens

for
BATH and BOARD

In table linens all roads lead to modern. The net group in the upper corner is embroidered in cotton and was designed by Emmy Zweibruck of Vienna. Rena Rosenthal. In direct contrast are the table mats from Macy's made from rough Scotch homespun in yellow, green, orange, and brown plaids. The linen luncheon set with the appliquéd stair-steps shaded like the first lesson in a drawing book travels another route to reach the modern feeling. They are from Mosse, as is the breakfast tray cover of similar design, with one side rounded to fit the cut-out shape of the usual breakfast tray



CAROLINE WHITING



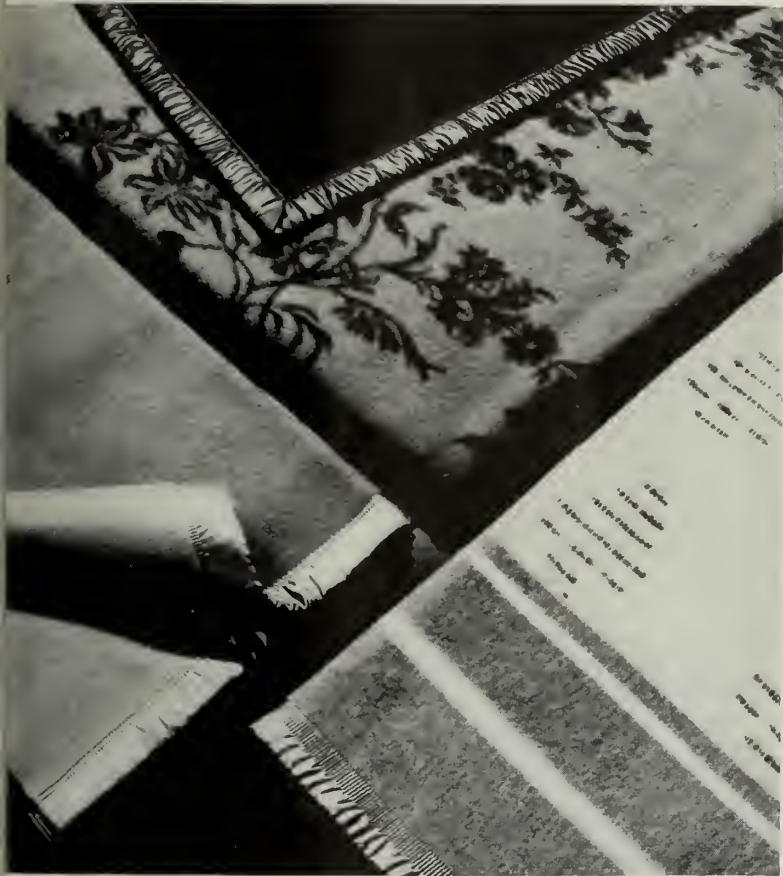
Reversibility and plaids seem to be the order of the day in bath towels. The towel in the upper corner is white on one side and colored on the other. McCutcheon. Below are two Mexican bath towels in rainbow plaids and long fringe, one large enough to be classed as a bath sheet. La Fiesta. The plaid terry towel is from Martex, and the towel with the monogram is in two-tones of the same color. Maison de Linge. The modern touch in guest towels is acquired by the herringbone weave from Old Bleach, and the one with the linen fringe. The center towel is huck with a deep damask border, from McCutcheon



High spots in blanket bindings; puffed ribbon edge, a scalloped ribbon binding, and a checked border with ribbon to match. All three are made by St. Mary's Woolen Manufacturing Company. The white blanket is from the Kenwood Mills

A Blanket CODE

Originality of design and new interest in color and bindings are the features this season



Three blankets that go in reverse: a deep-toned floral pattern on a lighter background and vice versa. American Woolen Company. Blanket with horizontal lines in pine tree formation, from Faribault. Shadow-toned blanket, from Chatham

BLANKETS are interesting this year for their unusual new bindings and patterns. No new colors have appeared, but there are one or two fresh and luscious shades, with names equally luscious, like "haze pink," or "sun dust." But what really differentiates this season's crop from many another vintage, is the Jacquard woven patterns. Some are borders in tiny checks, some are large all-over designs. The Jacquard weave is a process and style which may easily get out of hand and run wild like a gourd vine. But these blankets show an altogether admirable restraint.

Ribbon bindings have gone elaborate. One manufacturer has ribbons especially woven in designs suitable for each blanket. And all of them make a great fuss over whether the ribbon is three-inch, four-inch, satin or crêpe. At any rate there is plenty of variety and the choice is between you and your conscience. White is winning back its old-time popularity, and two-toned blankets in the same color in light and dark shade are the latest phase of the reversible principle.

CAROLINE WHITING



The quilt in the background is of Cherokee taffeta, quilted in a dahlia pattern. From Eleanor Beard. The couch throw in the foreground is hand made with *trapunto* quilting—a tree design done in dark cord under the lighter silk. Nancy Lincoln Guild. Fine linen sheets, monogrammed, Grande Maison de Blanc

FROM THE SMART SHOPS AND GALLERIES

Table TALK



CAROLINE WHITING

MODERN tableware with a geographical variation. Some new plates and glasses, which typify the English, French, Swedish, and American interpretation of the trend towards simplification. The two service plates are American. Both emphasize concentric lines and metallic finish. The china one on the left is the Lenox "terrace" pattern with chromium bands. It is from Ovington's, Fifth avenue and 39th street; price \$42 a dozen. The chromium service plate was made by Chase Brass and Copper Company, 200 Fifth avenue. It is chromium plated on copper, and the circles are formed by etching through the chromium so that the copper shows. It sells for \$3.

The center pottery plate is an example of what the English are beginning to do in the contemporary manner. The outer band is a series of rings of various shades of gray—the inner band a dark maroon red. These plates are imported by A. J. Fondeville, 118 East 27th street, and are \$10 a dozen. The French dinner plate is a Lalique design done for Theodore Haviland, whose New York offices are at 26 West 23rd street. It typifies the modern as the French see it with its delicate and formalized decoration. Price, \$15 a dozen.

Again, the Lalique feeling is expressed in the squat, round goblets on the left. It has a low, thick stem, and the tiny ridges on the outside make it look opaque. A. N. Khouri, 19 East 47th street, are New York agents, and the price varies with the exchange rate on the franc.

The next glass is American. The clear crystal bowl is poised directly on a square block of heavy glass. It has delicacy and weight, a sense of permanency and fragility at the same time. It is one of the new designs launched by the Libbey Glass Manufacturing Company, 60 East

42nd street, in their New Deal plunge into the quality glass field. The price is \$42 a dozen.

The third glass, wide of bowl and paper-thin, is Swedish work. It is from the Little Gallery, 18 East 57th street; \$69 a dozen. The last glass is French. It has a milky cast and a small band of white around the rim and the edge of the base. Elsie de Wolfe, 677 Fifth avenue, has it and the price, too, depends upon the vagaries of the franc.



FOSTORIA has gone in for dark and rich colors. Here is a goblet of bright royal blue, with a crystal base, and the tall slender affair is a deep emerald green. Both were designed by George Sakier, and can be found at Macy's. Both are around \$6 a dozen.



PAGANO

WE puzzled and puzzled about what sort of bird this might be, and finally decided to call it a phoenix, and be totally mythical. Anyway, it is chromium plated over copper, with a hammered finish. Rena Rosenthal has it, for \$45. The mirror pyramided candlesticks are from Ovington's for \$7 a pair, and the modern console table is from L'Élan, 123 East 57th street. It has a black wood top which opens back on a chromium base, to the size of a card table.

TABLE TALK—CONTINUED



THE advantage of these bright red tomato salt and pepper shakers, aside from their amusing appearance, is that they are made of bakelite with chromium leaves for tops, and salt never sticks to chromium or corrodes it. They are at Lord and Taylor's for \$1.50 a pair.



A CUP and plate which can really be balanced on the knee should please the men, poor things, who have been trying to accomplish the feat since heaven knows when. It is cream-colored china with a yellow band, but it comes in plain white too. Pitt Petri, Waldorf Astoria, has it for \$2.

THE soft lead which we discovered last year made such lovely vases and flower holders has been adapted here to other uses. Curled up around large and small test tubes, it forms an ingenious bud vase or a place card holder. They are nice for tables where one of the larger lead bowls serves as a centerpiece. Alice Marks, 18 East 52nd street, has them; the holders, \$3.50 for set of six, and the bud vases are \$1 apiece.



THE old-fashioned pretzel jar comes up to date with this round, spun aluminum covered bowl, on a wooden base. They say it makes a grand spaghetti dish, too, and leaving the top off, a salad bowl. Lambert Bros., Lexington avenue and 60th street, have it and it is \$4.



OLIVETTE FALLS, 571 Madison avenue, makes a specialty of these grandiose teakettles made of white pottery, and quite large enough to "tea" the whole party. They also are attractive filled with flowers. White china cups match the kettle. They are \$24 a dozen and the teapot is \$15.

ANNOUNCING A TIMELY NEW CATALOGUE OF BUDGET ROOMS



Budget Room #30, typical of many in our 70-page catalogue

This timely catalogue represents months of study and preparation. Its purpose is to demonstrate how delightfully fine rooms can be developed on small budgets. As you turn the pages, you will discover rooms of gay French elegance, rooms of quiet dignity, rooms of spacious size, rooms of cozy intimacy, rooms of every charming description. Recognized dealers and decorators, to whom this catalogue is available, will find it interesting . . . fully illustrated . . . highly enlightening . . . very much worthwhile having.

Albert Grosfeld

FINE FURNITURE

GENERAL OFFICES AND SHOWROOMS

NEW YORK—320 East 47th St. (Between 1st & 2nd Aves.)

CHICAGO Showrooms—660 Cass St. (No. Wabash Ave.)

LOS ANGELES Showrooms—207 North Vermont Ave.



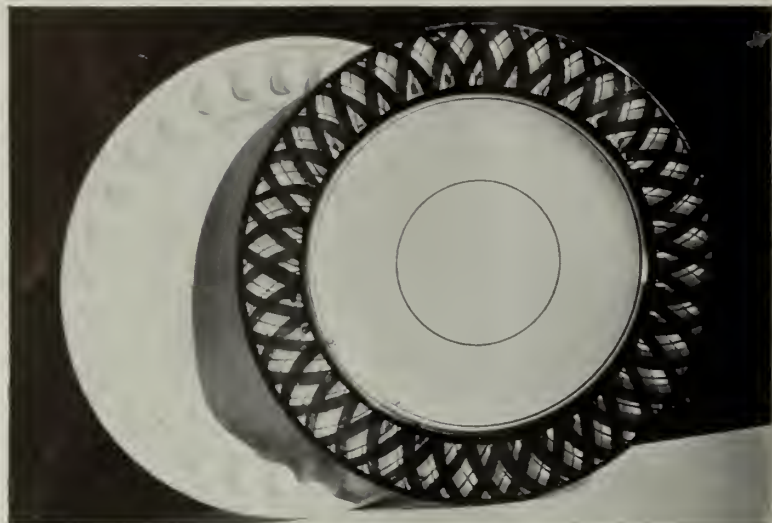
SOME marvelous things have been done in glass in Sweden—to us their accomplishments are mainly typified by the work of Orrefors. The punchbowl in the photograph is a design of Simon Gate, its curves and undecorated surfaces catch and reflect the light in a way more calculated than it appears. The crystal cups have a base similar to that of the bowl. From Orrefors Glassware Shop, 155 West 57th street. Bowl with a dozen cups, \$25.



THERE is something a little more formal and finished about a salad bowl with a chromium exterior, although the advantage which connoisseurs declare lurks in wood for salads is not sacrificed. At any rate, Chase Brass and Copper Company, 200 Fifth avenue, had this exceedingly good-looking bowl made up to embrace that theory. It sells for \$5, with serving fork and spoon.



YOU can get these rough Mexican pottery bowls in half a dozen sizes—from as big as a wash bowl to ashtray capacity. They are glazed inside and plain, reddish-brown pottery on the outside, and can go in the oven if you like. The cream pitcher and sugar bowls are the same brown clay decorated with Mexican designs. They are imported by La Fiesta, 39 West 8th street. The large casserole is \$1.75; small one, \$.75; sugar bowl and creamer, \$.75 each.



NORMAN TANNER

TWO modern dinner plates, one French and one Italian. The French one is the white with a button motif around the border, looking for all the world like inverted thumbprints. The other is Italian, white with a blue and white plaid decoration, very crisp and geometric. Both plates are from the Mayhew Shop, 603 Madison avenue, and the white one is \$24 a dozen; the plaid, \$10 a dozen.

FOSTORIA glass has stepped into the breach with a set of bitters bottles in three colors, a color for each flavor. They are blue, green, and white, and if you don't like the idea of three colors, there is nothing to prevent your selecting all of the same color. They are fifty cents apiece. Fostoria Glass Company, 200 Fifth avenue.



EVERY once in a while we rediscover some prize of the Eighteenth Century which we had overlooked. Spode used to make plates like this back in the days of the Great Josiah, and then it gave them up. Now they have revived the pattern again this year with its gadroon edge and vivid colors for the fruit. They are \$13 a dozen. From Copeland and Thompson, 206 Fifth avenue.



THE younger generation takes its spinach and locomotives in an impressionistic manner in these new plates from A. J. Fondeville, 118 East 27th street. They were designed by Susie Cooper and have a green border around the edges, and the train is bright red and very gay. The plate is \$1.25; cup, \$1.00; pitcher, \$1.25.

Linens

THIS is an old design in a new setting. One of the favorite patterns at the quilting bee was the "sunburst" which the dear ladies used to execute with pieces of calico. Cannon Mills, 70 Worth street, have woven it into a bedspread for colonial and early American beds. It is two-toned and reversible, and has a quilted effect without the weight of a quilt.



A TABLE cloth, half of yellow and half of green, is not as Pied Piper as it sounds at first. This one especially is smart, with its black and white stripes around the drop and bi-colored effect carried out in the napkins. It is cotton and linen, designed and made in France. Altman's imports it, and the price with eight napkins is \$17.50.



THIS bedspread has latticed pattern called bamboo because the stripes run from wide to narrow, tapering like a bamboo shoot. The stripes are a satin weave on a ribbed silk material. It comes in all colors, and at Lord and Taylor it is \$10.50.



ENTER *virginibus puerisque* again! Where there are young people and much informality, a barber towel (red and white striped pole and all) has a place in the guest bathroom; and "sink song" towels may encourage the girls with the Sunday night glasses. They make good bar towels, too. Ellison and Spring, 245 Fifth avenue, imports them from France. Shaving towel, \$1; "Sink Song" towels, \$2 for set of three.



A. MARCHAND

INC.

Lighting Fixtures of Distinction



680 Fifth Avenue, New York



CAUCASIAN
and
TURKESTAN
Rugs



AUTHENTIC and rich-toned masterpieces of the art of rug-weaving which will grace your home with the subtle beauty and true, enduring color of the East. Hitherto unobtainable.

An interesting choice of elaborate and varied designs perpetuated by uncounted generations of master workmen. A luxurious density and durability of exquisite texture and fadeless color.

For sale at leading department stores and rug dealers.

AMTORG TRADING CORP.

Rug Department
261 Fifth Avenue, New York

Write for Booklet AD,
with 15 full color and
black and white illustrations



Farewell—and Hail!

THIS SUMMER the editors of *THE STAGE* have covered ten thousand miles by motor to report for you the doings in summer theatres. They looked in on nearly a hundred new plays; and their discoveries have been recorded for you in these pages—the more agreeably, we think, to you in that their experiences have been so highly pleasurable to them.

THIS WINTER their travel will be confined mostly to a half mile along Broadway. As this is written, they have no idea what Winter Broadway will be like, but whatever it offers—whether it be Joe Cook's mechanical imbecilities or Eugene O'Neill's psychological tragedies—they will report the doings of New York's after-dark playground with the thoroughness, the zest, the critical and impartial eye for all that is excellent to which readers of *THE STAGE* have become accustomed.

In the October issue is a comprehensive review of Summer Broadway—and the first dependable forecast of Winter Broadway. Isn't now a good time to start your subscription? The coupon below is for your convenience.

THE STAGE 50 East 42nd Street, New York City

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE STAGE

50 East 42nd Street

New York

Please enter my subscription for *THE STAGE*

☐ One year \$2.50

☐ Two years \$4.00

(Foreign subscription \$3.50 a year)

Name

Address

A&D 9-33

In the Closet

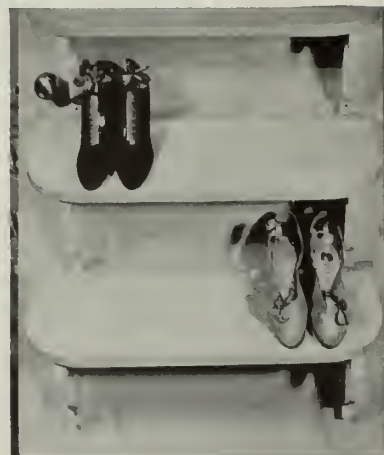


IF you have a large shoe problem, here is a whole rack of resting places for even the most extensive shoe wardrobe. It will screw on any door, and has edging on the shelves, which can be selected to match the room. At Lewis and Conger for \$14.75, complete.

MRS. GEORGE HERZOG, 103 East 84th street, contributes another solution to the shoe-garaging situation. These shelves are bought in units, you have as many or as few as the demand warrants. Price per unit, \$5.



NO well-dressed closet is without its hatboxes, shoe, and blouse boxes. This set of checked chintz boxes with blue cord trim has a tailored look, and the cord is sturdily put on for more than decorative purposes and makes a convenient handle for pulling them off the shelf. Lewis and Conger, \$9.75 for set of five boxes.



NORMAN TANNER

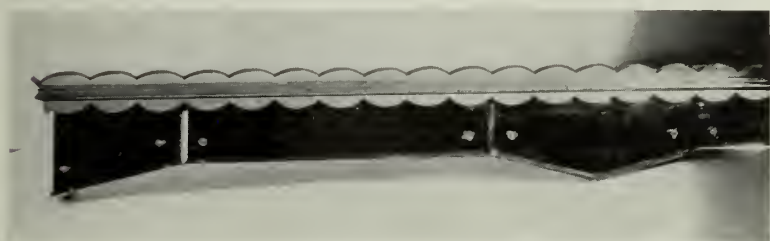


BAKELITE even invades the linen closet. Where you used to do your sheets and towels up in fancy elastic and chintz bands, now you can have trim and automatic bakelite ones. They adjust to the pile as it grows or shrinks, and come in several different colors. At Lewis and Conger, Sixth avenue at 15th street, for a dollar apiece.



For DRAPERIES

CRYSTAL for drapery rods and tiebacks has an ethereal character and at the same time a classic touch. The crystal rod in the photograph with its ends curled up in semblance of a question is something off the beaten pathway. It is especially happy with curtains draped in the classical manner. The price varies with the length of the rod. Crystal question mark tiebacks to go with it are \$15 a pair, at J. A. Lehman, 216 East 53rd street.



THIS mirror cornice, with a tiny gilt scalloping around the top, would give a bright and glistening effect to any room, and set off all but the most somber and solemn in draperies. It comes in all sizes, and is priced according to the length. Harris Interior Arts, 218 East 49th street, has it.

CLEAR crystal for tiebacks is a fresh note this year. They are less conspicuous than their predecessors in colors and metals, and they are designed most particularly for draperies of the Empire type though they fit nicely into other styles and even in modern rooms. One of these two is inspired by overlapping laurel leaves, and the other the classic acanthus leaf; both are \$15 a pair and are from J. A. Lehman, 216 East 53rd street.



A GRACEFUL way to gather back a drapery is to pull it through a carved gilt wooden ring such as this. The ring screws in the wall on a stalk three or four inches long, over which the curtain may be draped. Harris Interior Arts. Price, \$5 each.

RITZ- CARLTON HOTEL NEW YORK



WORLD FAMOUS

for the excellence of its service, cuisine and comfort. Whether your stay is for a night, a fortnight, or longer, nowhere else at the tariff can you find the same atmosphere and luxury.

MADISON AT 46th

in the heart of the fashionable shopping and theatrical district.

THE RITZ-CARLTON OF BOSTON
UNDER THE SAME MANAGEMENT



More economical than house-keeping, as comfortable and quiet as your home. Relieves you of the daily details of living. Before making your Winter plans, look through the Barclay. Rates are commensurate with the times, term leases being especially attractive.

The BARCLAY

111 EAST 48th STREET

WARREN T. MONTGOMERY—Managing Director

A SKY-LINE HOME



IN THE TOWERS



Foyer and living-room in an apartment by Barton, Price & Willson

Town houses lifted high over New York...and planned as charming private homes by world-famous decorators. This is today's manner of smart town living, without cares and costly investment. Boudoir dressing-rooms, refrigerated serving pantries. Private Tower entrance.

THE TOWERS OF THE
WALDORF-ASTORIA
PARK AVE • 49TH TO 50TH STS • NEW YORK



GIVE NATURE A
CHANCE... EQUABLE
CLIMATE... SEA AIR AND
SUNSHINE...WORLD'S FINEST
RESORT HOTEL...RESTFUL, HEALTH-
FUL, DELIGHTFUL... LARGE SUNNY
ROOMS...SPACIOUS SUN DECKS.
FAR FAMED RESTAURANTS...
AMERICAN AND EUROPEAN PLAN



The **TRAYMORE**
ATLANTIC CITY
The Pre-Eminent Hotel Achievement

The Victorian TOUCH



WALL brackets are something else we can inherit from our forebears without too much apology. This slightly rococo carved and gilded one we found at Bloomingdale's, for \$7.95. The little white cornucopia vase is French porcelain, and is \$1.



NO matter how modern we get, I think there will always be a soft place in our hearts for things made of gold and white, particularly if they are for the dressing table. These were imported by Charles Hall, 15 East 40th street, and are \$5 the pair.



THE fragrant follies of yesteryear return in the shape of glass bells and wax flowers. We don't expect you to take them with the high seriousness with which grandma placed them in the best parlor but they do bring a whimsical touch to our modern Victorian rooms. You can get them any size, from a few inches to a few feet, at Altman's. The ones here are \$12 and \$5.

About the House



THIS little model is informally known as a guess-what. It is really three ash-trays in one, and made of chromium and bakelite. When it is all put together it is compact and can be used as a single unit. The price is \$2.50 at Weil-Freeman, at 225 Fifth avenue.



To get the traveling man back on the road and help speed prosperity, we have reduced room rates. Nearly half of the 1600 rooms . . . all with bath . . . are now \$3.00 and \$3.50. Management of Eppley Hotels Co.



Next month

MODERN ARCHITECTURE

The October issue of Arts and Decoration will present to you a large number of the most notable achievements in Modern architecture as applied to home building.

There will be photographs of both exteriors and interiors of houses that have been built during recent years both here and abroad. And, of course, these photographs will be accompanied by descriptive and informative text.

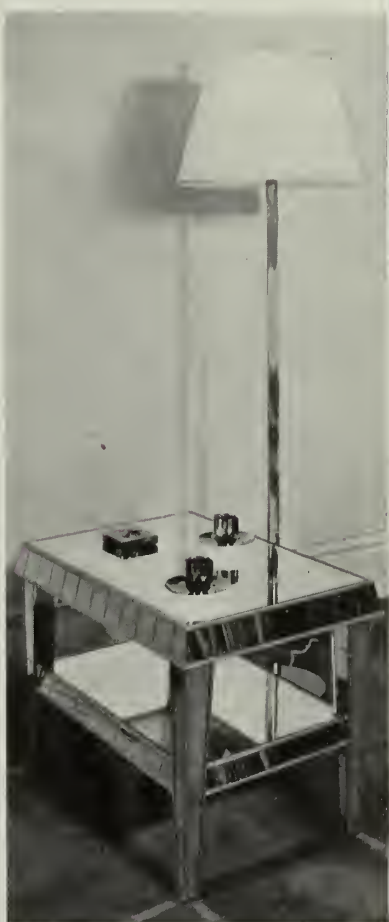
There will also be a great deal of material about Modern furnishings and decorations, including a fascinating article on the newest designs in metal furniture.

The October number will therefore be the complement of this present, September, issue. They will together constitute an invaluable guide for all who are interested in adopting the Modern in their scheme of living.

ARTS
& DECORATION



WHEN you are not using this tea stand from Madolin Mapelsden, 825 Lexington avenue, it folds up flat and can be tucked away in any odd corner, which makes it the sort of thing you like to have for the sun porch or the country. It is mahogany and has six little folding shelves, and is light enough to be carried around. Price \$15.



IT is hard to reconcile solidity with ethereal quality, but Mr. Teague has done it in these two examples of Steuben glass. The design seems to be inspired by ice cubes, some frosted, some plain. The hexagonal vase is \$10, and the ice tub, \$6; both from Corning Glass, 501 Fifth avenue.

THESE glass globes undulate and refract like deep water. They are made of very thick Swedish glass, very appropriately sea green, or a clear grayish green. The outside of the bowls is perfectly smooth, but inside the undulations are made with wooden paddles while the glass is still molten. Edward Hald designed them, and Orrefors, 155 West 57th street, has them for \$25 and \$12.

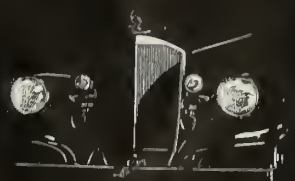


MARY HOWARD, INC., 103 East 57th street, contributes a table completely done with mirrors for our contemporary reflections, and a tall crystal floor lamp on a long shaft of molded glass. The table is \$250 and the lamp shade \$18. Platinum covered after dinner coffee cups go well in this glittering setting. Mrs. Ehrich, 38 East 57th street, has the ones here for \$30 the dozen, and the mirror ashtray is \$8.

NORMAN TANNER



Twice endorsed is Pierce-Arrow: first, by America's most eminent engineers; second, by people who for two generations have never been willing to compromise with less than Pierce-Arrow.



PIERCE ARROW

*Eights and
Twelves*

135 TO 175 HORSEPOWER
136" TO 147" WHEELBASES

FROM
\$2385
f.o.b. factory

H. A. ELSBERG

Antique Textiles

OF ALL PERIODS

FOR ARCHITECTS, DEALERS AND DECORATORS

FULLER BUILDING

57TH ST. & MADISON AVE., NEW YORK

RENA



Birds-eye maple relish dish with glass inserts...\$15

RENA ROSENTHAL
485 MADISON AVE. . . NEW YORK CITY

FIREPLACE EQUIPMENT

Edwin Jackson
175 E. 60th ST. NEW YORK



The "Trenton" Franklin stove—one of our several reproductions. Prices \$30 to \$100.

Write for catalogue D.

We also have Antiques and Reproductions of the following fireplace furnishings:

MANTELS
ANDIRONS
GRATES
SCREENS



New York's smartest center for
MODERN FURNITURE
LAMPS MIRRORS
ACCESSORIES
Special Order Work
Decorators Invited

The MODERN CENTER
129 E. 57th St. EL. 5-0037

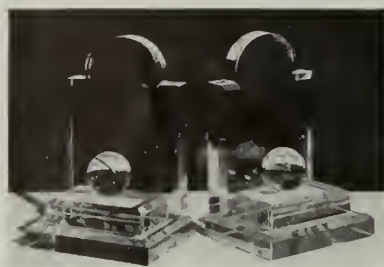
MONTLLOR
BROS. EST. 1909

**SPANISH
ANTIQUES**

OBJECTS
OF ART
DECORATIONS

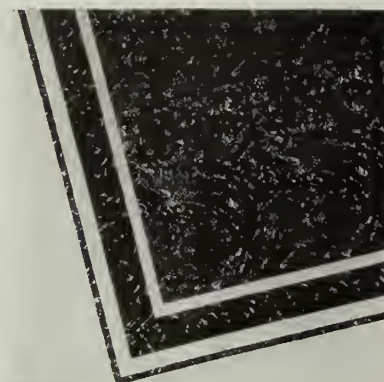
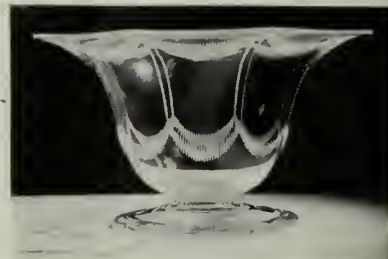
768 Madison Ave. at 66th St.
New York

ABOUT THE HOUSE—CONTINUED



THE things we do with slabs of crystal and chunks of glass nowadays get more amazing every day. Here is a pair of book-ends created by piling geometric-looking pieces of glass one on the other like children's blocks, and topping it off with a crystal cannon ball by way of decoration. Elsie de Wolfe, 677 Fifth avenue, has them for \$28.50.

WHEN Walter Dorwin Teague was designing this crystal bowl for the Steuben division of Corning Glass, he must have had the stalactites and stalagmites of the caves in mind. Their delicate tracery is etched on the glass and around the flaring top. From Corning Glass Works, 501 Fifth avenue, and is \$10.



THE newest Congoleum rug bows to the prevailing passion for black and white. It has a marbled body, with black predominating, and a double white stripe around the border to give the effect of an inlay motif. It comes in regulation size, nine by twelve, and is quite inexpensive, approximately \$7.50. Congoleum-Nairn Company, 295 Fifth avenue.



NORMAN TANNER

WHITE and plump and graceful, this modern armchair has an air of distinction against a dark background. It is upholstered in a rough terry-cloth-like fabric and is \$102. It is from Kittinger Company, 395 Madison avenue.



Concentrated Choices

WHETHER country house or city apartment, whether large or small, your home reveals to all who enter it *your* tastes, *your* personality.

Just over the doorstep of your home the trained eye can tell whether the major principles of decoration were known and used.

These are not mysteries. The why of a room can be discerned on a definite set of rules . . . a definite procedure.

The test is in picking out the ring leaders . . . the few main pieces that really count. The trained eye can strip a room, and know with certainty: "That is staunch; that is essential."

It is knowledge of these things that makes the furnishing of one's home so truly an expression of one's

own creative talent and selective taste and so exciting and joyful an adventure.

They are all in the Decorating Course which ARTS AND DECORATION has compiled with the help of eminent authorities.

Georgian, Regency, Empire,—all the period styles and the new Modern, are there . . . their essential formulas and beauty. And Color. Arrangement. Design.

The course is in a series of thirty lessons to be mastered at home.

The fee is nominal . . . a tiny fraction of the dollars and cents value of the course to you, to say nothing of the cultural value, which is beyond price.

A booklet and other material describing this course will be sent on request.

The Modern lessons of this course are, so far as we know, the most comprehensive presentation of the subject that can be found today.

THE ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

MADISON AVENUE & FIFTY-SEVENTH STREET . . . NEW YORK CITY



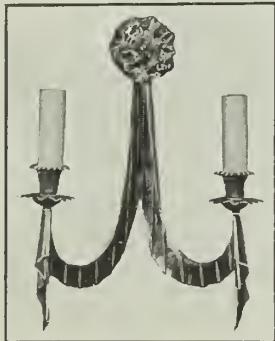
A CORNER IN OUR STUDIOS

305 EAST 63 STREET

NEW YORK CITY

K
R
O
L
L
D
E
S
I
G
N
S
I
N
C

Distinctive Fixtures for Better Homes



Lanterns

Glass and Metal
Tie Backs

Glass & Wrought
Iron, Andirons, Furniture
Curtain Poles
Fire Screens
Wire Plant Stands
Bird Cages
Garden Equipment
for sun rooms

Reproductions & Repairing
Manufacturers

J. A. LEHMAN, INC.

216 East 53rd Street, New York City

B A G S

ENVELOPE PURSES
and KNITTING BAGS

Prices range
from \$5.00 to
\$8.75.



7 1/2" to 9 1/2"
Frames,
sizes on bags,
illustrated.

Especially distinctive, individu-
ally handmade of fine materials,
personally selected, guarantee-
ing you a quality not possible
to find elsewhere. Samples of
materials and linings sent on re-
quest.

Reference: Newton Trust Company,
Newton Centre, Mass.

MRS. FRANKLIN McKEY

161 Beacon Street, Boston, Mass.

Established 1915

ABOUT THE HOUSE—CONTINUED



THIS dressing table is one of the new designs sponsored by Kit-
tinger Company, 385 Madison avenue, in their endeavor to adapt
the older styles to the modern manner. Its antique ivory with a lattice
work of green, and leaf motif has an Empire flavor. It is \$80.



OPEN fireplaces may be anachronisms in this day of central heat-
ing, but we can't seem to give them up. The only answer is for
them to go modern. This set is made of aluminum on the simplest
of lines. The fender is \$20; andirons, \$34; fire tools, iron plated
with aluminum, \$55. Leo J. Uris, 202 East 16th street.

IF you want something in
andirons, safe and sane and
Eighteenth Century, Bloom-
ingdale's has quite a collec-
tion of good antique fire dogs
in their Connoisseur's Corner.
The ones shown are graceful
Italian ones about two hun-
dred years old, of wrought
iron with dull brass trim. They
are \$21.95.



A Reproduction but Authentic . . .

Only an expert would guess the secret
of this beautiful oak table. We know
its history—that it's a reproduction.
That information is yours when you buy.

Our shipments from England include
not only excellent reproductions made
by the hand of expert craftsmen, but
simple antique pieces of beautiful line
and colour. Visit our new showroom
and see our latest importations.

Sales are made only through
Decorators or Dealers.

Trevor E. Hodges, Ltd.

204 EAST 47TH STREET
NEW YORK CITY ELdorado 5-5254





Refinement Evident in Every Detail

BUICK GIVES MORE AND BETTER MILES

Men in Every Business and Profession Give It Overwhelming Preference



People in every business and profession favor Buick so strongly that they award it a bigger demand than all ten other eights in its price range combined. Isn't this mighty good evidence that Buick

gives more and better miles—and doesn't it suggest that you should investigate Buick thoroughly before buying any car? You will know that Buick gives better miles the minute you drive it. You will find that Buick's thirty-year-proved Valve-in-Head Engine performs more smoothly and powerfully; that Buick's long wheelbase, roomy interior and Fisher Ventilation System give exceptional riding comfort; and that Buick's well-distributed weight enables it to hold the road firmly at all speeds. You'll get more miles in a Buick, too. The records show that many, many Buicks serve dependably for more than 200,000 miles, which means real economy as well as real motoring enjoyment. Surely, the marked

preference for Buick among people in every business and profession recommends that you gain a closer acquaintance with this fine car. Why not take a trial drive in a new Buick Eight—today?

Visit the General Motors Building, Century of Progress

The twenty new Buick models are offered at moderate prices on liberal and convenient G. M. A. C. terms. All are Buicks through and through. They have new Bodies by Fisher, Valve-in-Head Straight Eight Engines and the new Fisher Ventilation System, Individually Controlled. All are fine, economical motor car investments . . . designed to give more and better miles.



MEDICINE—Dr. J. Oliver Purvis, Annapolis, Md. . . . ("I have recently purchased my twelfth Buick motor car") . . . exemplifies the fact—more Doctors buy Buicks than any other car of its price or higher.



LAW—Mr. Roy D. Thatcher . . . Thatcher & Young, Ogden, Utah . . . ("drove one Buick more than 91,000 miles") . . . exemplifies the fact—more Attorneys buy Buicks than any other car of its price or higher.



COMMERCE—Mr. E. H. Brown, Ohio Brass Co., Mansfield, O. . . . ("We operate 30 Buicks") . . . exemplifies the fact—more Business Men buy Buicks than any other car of its price or higher.



ARCHITECTURE—Mr. John Mead Howells, New York . . . noted designer of modern skyscrapers . . . exemplifies the fact—more Architects buy Buicks than any other car of its price or higher.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM . . . A GENERAL MOTORS VALUE

"Quality that Charms"



"It's toasted"

Arts AND *Decoration*

OCTOBER 1933

PRICE FIFTY CENTS



Beauty in Kentshah carpets



Kentshah—a handwoven carpet of exquisite texture; it is available in a complete range of lovely pastel colors to match any decorative scheme.

The color above is Seafoam Blue.

THIS beautiful plain seamless carpet differs entirely from any machine-made carpet, and will give the same glow to the room as an Oriental rug. It is in fact and in weave an Oriental, but plain in color—either neutral or colorful tones. In its darker shades it is particularly suitable for the living room, while the lighter pastel colorings are desirable for the bedroom. Soft and lustrous under foot, its high lights eliminate footprints. It is made

seamless up to twenty-one feet wide available on prompt delivery.

Besides its surpassing beauty, Kentshah has unusual acoustic qualities that eliminate echoes and reverberations, affording the most perfect reception to piano or radio music.

This carpet can be seen at any of our showrooms or at our Architects Samples Exhibits in New York, Buffalo and Cleveland.

ONLY by seeing and feeling *Kentshah* can one appreciate its lovely quality; a sample will be sent upon request. In writing kindly specify color tone desired.



Founded 1886

KENT-COSTIKYAN

Importers of Oriental and Handtufted Rugs

485 FIFTH AVENUE, NEW YORK

Opposite Public Library

PHILADELPHIA
1616 Walnut St.

BOSTON
420 Boylston St.

CHICAGO
1514 Heyworth Bldg.

LOS ANGELES
Under Supervision of
W. Jay Saylor, Ltd.
5514 Wilshire Blvd.

LOVELY

Down
the
Gangplank...
HOME!



LOVELY LOTUS, "America's most beautiful pattern in Sterling," brings to any table a new richness and substantial dignity. Classic in line, yet possessing a delicacy in decorative treatment which even the passing of years renders never less intriguing.

Obtainable in an extraordinary variety of matching pieces for every occasion... luncheon, dinner, and tea sets, and delightful bowls and candlesticks (with the patented Watson bobèche)...

LOVELY LOTUS will bring to the bride extreme gratification in its unusual beauty, and supreme social confidence in its authoritative correctness and unquestioned quality. Send for folder describing and illustrating the LOVELY LOTUS pattern.

PRIVATE SILVERSMITH'S SERVICE

To those who desire the individuality of intimately designed Sterling, there is available the personal service of a *private silversmith* at Watson Park. Unduplicated Exemplar Sterling in entire services, or in single pieces, may be created to complete old family Sterling, or to originate an individual heirloom service. For details, write for special brochure "Private Silversmiths," or confer with your local jeweler.

Superb Tableware
of
HEAVY
STERLING
SILVER

LOTUS
BY THE WATSON
CRAFTSMEN

... the
NEW life begins!

THE first home-coming! Back from the honeymoon to the *new* life in which the bride is the creator and arbiter of her own social sphere! Luncheons, dinners; formal and informal gatherings, in each of which her table service plays a conspicuous role.



How important then, that this service be above criticism... that it be Sterling... and Watson Sterling!

For fifty years Watson designers and artisans have led in the creation of tableware in Sterling. In many of America's aristocratic homes, Sterling by Watson mastercraftsmen lends its beauty and dignity of design to simple or stately occasion.

And, as well, in those less pretentious homes where economy must be sensibly considered, Watson Sterling is intelligently chosen for its inherent lifetime quality.

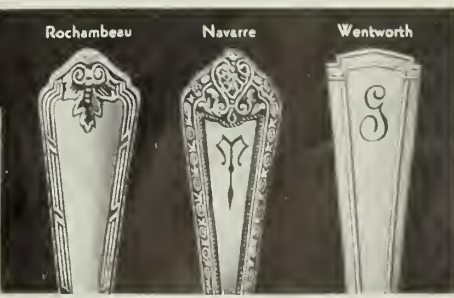
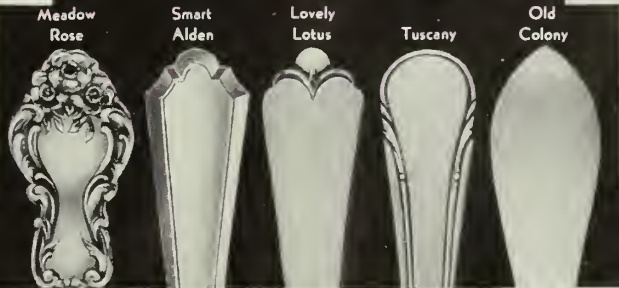
So... to you, and you, and you... pondering the problem of a wedding gift for the bride-soon-to-be... a timely suggestion! Watson Sterling will prove more than a mere wedding gift. In Watson Sterling you will bestow beauty, service, and that certain *prestige* which will carry the bride far along the path to social supremacy.

THE WATSON COMPANY

72 WATSON PARK

ATTLEBORO, MASSACHUSETTS

Purchasers of an extremely practical trend of mind will be interested in the ultra-service attributes of Watson Sterling: extra rigid knife handles, the Watson lifetime super-finish, and other pioneering Watson achievements in Sterling. Ask your local jeweler to tell you more about Watson Sterling. Or, write The Watson Company for folders describing any of the patterns illustrated.



Watson Sterling

THE CREATION OF



Furniture by Shaw Furniture Co.

THERE is no set price to achieve real beauty in one's home, for expensive things are not always beautiful, nor cheap things always ugly. Quality merchandise may be had at a price to meet practically any budget, and it is always sound judgment, and ultimate economy, to buy for quality rather than quantity. To secure real quality in furniture and drapery fabrics it is necessary to purchase from houses whose reputations are



This fabric is a new design by Stroheim & Romann.

FINE FURNITURE

Cassard-Romano Co., Inc., 305 East 63rd Street
 The Manor House, 22 East 67th Street
 Harry Meyers Co., 136 West 52nd Street
 Orsenigo Company, 383 Madison Avenue
 Palmer & Embury, 222 East 46th Street
 Shaw Furniture Co., 383 Madison Avenue

PERFECT INTERIORS

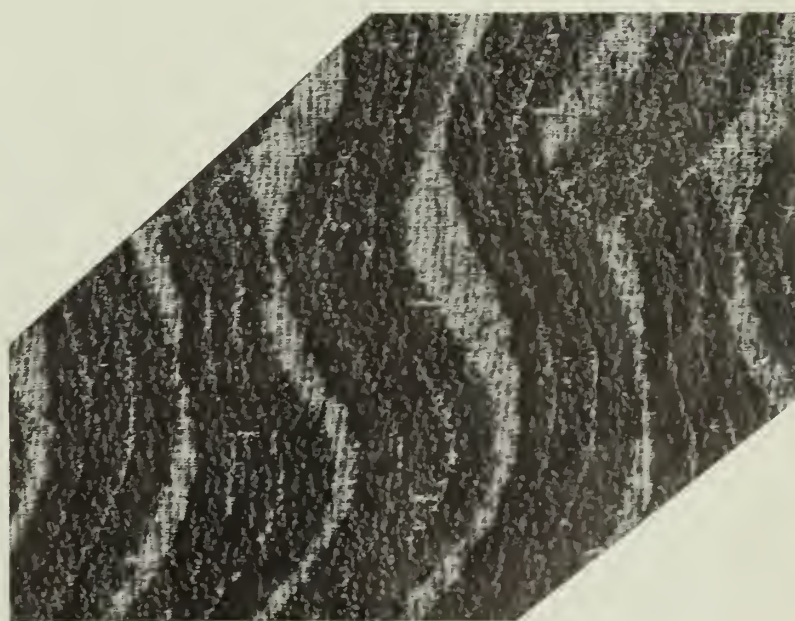


Furniture by Orsenigo Co.

unassailable—where statements made on the showroom floors may be taken as absolute truths. The Interior Decorator, knowing the reputation and integrity of these houses, will guide you with assurance born of knowledge—for quality and business integrity are the first requirements for the creation of perfect interiors. This advertisement is one of a series sponsored by Importers, Wholesalers and Manufacturers as listed.

DECORATIVE FABRICS

The Greeff Company, Inc., 509 Madison Avenue
 Johnson & Faulkner, 43 East 53rd Street
 F. Schumacher & Co., 60 West 40th Street
 Seeley-Scalamandre Co., Inc., 660 Madison Avenue
 Stroheim & Romann, 35 East 53rd Street
 J. H. Thorp & Co. Inc., 250 Park Avenue



This fabric is a new design by J. H. Thorp & Co. Inc.

Arts AND Decoration

Publisher
JOHN HANRAHAN

Board of Editors
FRANK A. EATON
ELINOR HILLYER
SCUDDER MIDDLETON
RUTH PICKERING
HELEN G. THOMPSON
GRACE ALEXANDRA YOUNG

Consulting Editor
MARY FANTON ROBERTS

CONTENTS

OCTOBER 1933

Cover Design by Will Hollingsworth	
The American House—Past and Present: Foreword	5
Five Historical American Houses	6
The Nightingale House in New England	6
The Dower House in Pennsylvania	8
Bremo in Virginia	10
Rosedown in Louisiana	12
An Early California House	14
Five Modern American Houses	16
The House of Sherman Pratt on the St. Lawrence	16
The House of Lucien Hamilton Tyng at Southampton	19
The House of Mr. and Mrs. Maurice Wertheim in Connecticut	22
The House of Ramon Novarro in California	25
The House of Mr. and Mrs. Frederick Field in Connecticut	26
Night Light	28
New Ideas on Interior Illumination	
Lady to Architect	35
Questions Without Answers on the Modern	
Fall Ideas from 22 Decorators	36
Suggestions for Rearranging the Apartment	
A Room Around a Bronze	44
A Figure by Gaston Lachaise in Mrs. O'Donnell Iselin's New York House	
Long Island House of Mrs. Charles Cary Rumsey	46
A Restful Background for a Busy Woman	
Sandwiches Custom Made	48
Materials for the Late Supper	
A Party Before a Garden Fireplace	49
Outdoor Entertainment at East Hampton	
Common or Garden Talk	50
From the Smart Shops and Galleries	54
Window Shopping	54
Silver	57
Table Talk	58
For the Hostess	60
About the House	61
Juvenilia	63



ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 578 Madison Avenue, New York City.
SUBSCRIPTION PRICE: \$6.00 a year; two years, \$10.00; single copies, 50 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.
TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

COPYRIGHTED, 1933, by Arts and Decoration Publishing Company, Incorporated

In this issue, Arts & Decoration presents

The American House

Past and Present

IN this issue ARTS AND DECORATION shows five houses built in the eighteenth and early nineteenth centuries in America; and, for contrast and comparison, five other houses which hint at the American house of the future.

Race and culture, the contour of the land, climate, and available building materials created the distinguishing characteristics of each Colonial type. And the houses representing the best from each section are published here.

New England Colonial architecture is epitomized in the Nightingale house in Providence, R. I., now occupied by John Nicholas Brown. The Dutch Colonial in the Dower House in West Chester, Pennsylvania, is the present house of Joseph Hergesheimer. *Bremo*, owned by Mrs. Forney Johnston, is Virginia Colonial designed by Thomas Jefferson. *Rosedown*, a Louisiana Colonial house built in 1835, is now occupied by the descendants of the original owners. The California type is shown in the residence of Paul Veeder.

The New Englanders, over from Plymouth, collected in their seaport towns and developed the house for city life. They used wood largely in their building because wood was plentiful. Their houses were austere like their temperament and built for protection against the long, cold winters.

The Dutch Colonial in Pennsylvania was derived from the German farmhouse back home. These settlers were burgomasters and farmers. They used the stone from their fields to build their shelters.

In Virginia and Louisiana, younger sons of English gentry transported their ideas of country estates to the

plantations of the South. The English Georgian house had its influence most strongly here, and brick, manufactured on the estates, was the fashionable material. Creole settlers in New Orleans made that city one of the most picturesque in the New World.

Because a warm sun and a mountainous countryside were common alike to California and to Spain, similarity exists between the architecture of the two.

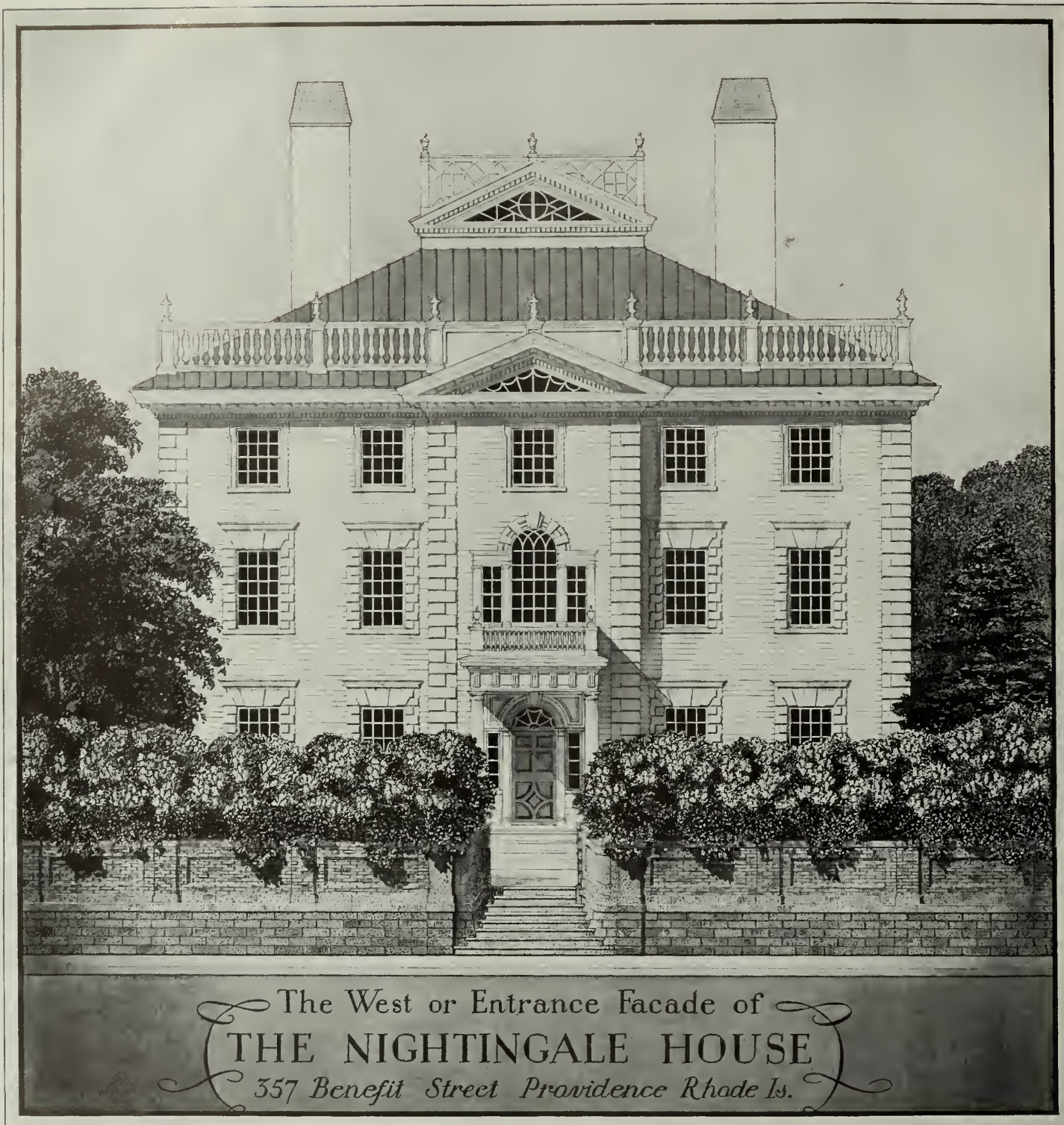
These then are five styles that reached their final beauty after years of experiment and pioneering.

But whatever emotion of pride or nostalgia a review of these early houses arouses in us, we still have the courage to look at what the future may bring. Our forebears built to their purposes. We must adapt our shelter to our needs as honestly as they did. Since it is conceivable that we shall ask for different things out of life, we shall probably seek other ways to find them. Merely to copy old masterpieces, however beautiful, might in the end defeat these needs.

The modern American houses which we show, following on the historical, are suggestions perhaps of what is to come. They are the beginnings of a new style, evoked by new times, new customs, and new materials. The architects who planned them are pioneers, experimenting with media not yet proven. But as the traditional house expressed the needs of a people, so these houses, too, without fuss or feathers, are trying to supply new answers to new ways of living.

This month therefore in addition to the usual contents, ARTS AND DECORATION offers as a special feature The American House—Past and Present.

Two examples of traditional American architecture used in this issue, "The Nightingale House" and "Bremo", will appear in the volume of Great Georgian Houses of America, which will be published about November 1st, for the benefit of unemployed draughtsmen. "Rosedown" is being reserved for a future volume. These houses have never been published before and special permission to use them in advance of the book was given by the Editorial Committee, as follows: Dwight James Baum, Richard H. Dana, Philip L. Goodwin, R. T. H. Halsey, Julian Peabody, Lawrence Grant White, William Lawrence Bottomley, Chairman, 112 East 55th Street, New York City.



THESE New England Colonial homes, so definitely an adaptation of Georgian architecture, nevertheless express the qualities of the Puritan soul as keenly as anything so complicated as the Puritan soul could be put into concrete form. And the capacious square houses, with their deck roofs surrounded by low Georgian balustrades, were genuinely suited to those old New England villages where most of the houses were set four-square to the pavement, with elaborate entrances and the gardens at the rear.

Doorways often were adaptations of classic Greek forms, flanked by Doric or Ionic columns with fine pediments over the door containing spreading fan lights. Fre-

quently Palladian windows rose above them to the third story. The square corners of the square houses were ornamented with fluted pilasters. When quoins were used in place of the pilasters they were of wood or stone and were usually repeated about the windows and doors. An example of the use of this architectural ornament is seen in the Nightingale home.

It was the story of reticent individuality that these houses expressed, with an idea, too, of elegant living, of quiet dignity, of inherited gregarious instincts, suggesting the insular contentment of people who have established their own civilization and who are satisfied with their own social environment.

THE FIRST OF FIVE GREAT HOUSES OF THE PAST

THE NIGHTINGALE HOUSE*at Providence, Rhode Island. Now occupied by
John Nicholas Brown*

THIS most complete and beautiful exponent of the austere New England Colonial was built by Colonel Joseph Nightingale in 1792. It was lived in for over a century by the Nightingale family. Only quite recently did it come into the possession of John Nicholas Brown.

It is in all its architectural detail an expression of the life of the early Puritan days when those wayfarers from England, Holland and Spain came to this new land in search of religious and social freedom.

The Puritans were, through instinct and possibly through fear, essentially townfolk. They were surrounded by a strange, unknown country, and they needed the comfort of their own neighbors, and above all of their Town Meeting House, which became the center of social and civic life. It was a fearsome time for these new settlers, and in the early days it was this fear which often bred cruelty and suspicion.

The country estate existed but seldom, and the social life of New England was in most marked contrast to the gay opulent existence that prevailed in the great country homes of Virginia and her surrounding states. Even as life grew more secure in New England and the townfolk wealthier, the large square houses were built close to the town streets and what garden space there was, flowered out at the rear and sides of the house.



The doorway above in the study of Nightingale house is a fine example of Greek architectural treatment. A delicately carved frieze supports a broken pediment. A bust on a pedestal fills the center space

In the entrance hall is another example of a superb doorway, and a stairway that is unusually ornate. In the study the fireplace sets the note for interior architectural treatment. Corinthian pilasters support a heavily carved pediment over the chimney breast and Doric columns uphold the frieze over the fireplace





WALLACE

THE SECOND OF FIVE GREAT HOUSES OF THE PAST

THE DOWER HOUSE

WEST CHESTER, PENNSYLVANIA

now occupied by Joseph Hergesheimer

FIRST of all we take note that Dutch Colonial architecture is not Dutch at all. It is essentially German. But it was a habit in those early days to designate all Germans as "Dutchmen." Real Dutch Colonial would be found in New York State. Nevertheless architecture of this charming, almost indigenous type throughout Pennsylvania, New Jersey and Delaware is known as Dutch, and probably always will be.

This type of house is built of field stone, with white wood trim. It is essentially the dwelling of the suburban homesteader—a man who wanted country life about him, as much as he could afford, and yet had the German love of town contacts. A combination of successful farmer and burgomaster.

These attractive, hospitable looking homes spread out lazily with wide wings at the sides, and huge "Dutch" kitchens at the back. Usually all the rooms were on the first floor. The porches, if any, were at the back of the house where the hausfrau, capacious of frame and cos-

tume, usually helped with the housework or sternly ordered about the many rosy-cheeked maids.

There were gardens, of course, vegetable and flower gardens that pushed up close to the house, and frequently in the distance many acres of farm land. The prototype of this Dutch Colonial house flourished in the New York and New England countrysides. In New England it was built of clapboard with steep pitched roofs; in New York state it was frequently clapboard and stone or stone and shingle.

To illustrate this type of house, we have selected the Dower House in Pennsylvania which was purchased some years ago by Joseph Hergesheimer and completely remodeled. The actual building was left intact. The old hand-riven shingles were used for the roof, fine paneling was restored and the great oak beams are still to be found in the ceilings. No beauty was lost but much convenience and comfort gained.

To enter Dower House today is to turn the clock back two hundred years.

Back porch overlooks kitchen garden of the Dower House. An Early American armchair adds comfort. All the windows carry heavy shutters. Fruit trees blossom over walls. Ladders are for climbing roses



Front approach. Two-and-a-half story gabled end. Stone for walls was taken from adjacent fields and laid up with white mortar. One new detail is the peaked roof of slate over the Colonial doorway



Glimpsed past an antique mahogany chair is the deeply inset living room fireplace, so large that it is furnished with an armchair, iron and brass andirons and a trivet for making toast. Exterior walls on either side are finely paneled



Stairway viewed in profile. Space beneath has been converted into cupboards and drawers with wrought iron hinges. A fat old mahogany commode beside the lower turn



Hospitable entrance hall with white paneled walls and chimney breast. Stairway with white balusters and mahogany rail. Furniture, Chippendale and Early American. Paneled closet doors

The "Dutch" door of the Dower House with its brass knocker looks out on an old-fashioned porch, a rough stone floor and white painted bench. A fine old Queen Anne chair stands by the entrance. Above the chair is an equally fine Colonial mirror

B. WALLACE, COLONIAL HOUSES, ARCHITECTURAL BOOK PUBLISHING CO.





THE THIRD OF FIVE GREAT HOUSES OF THE PAST

BREMO

*designed and built by Thomas Jefferson in 1815
for General John Hartwell Cocke and occupied at
present by his granddaughter, Mrs. Forney Johnston*

HOMER-CLARK STUDIO



BREMO, one of the most opulent of Virginia's great country estates, was the architectural achievement of Thomas Jefferson. It is pure Plantation Colonial, Federal in general character. The life of those days was ostentatiously extravagant. It was more or less subconscious expression of the wish to live lives which corresponded to the social existence of the English gentry, from which many of the young settlers came.

Bremo was a desirable type of house for men who suddenly found great opportunity for a luxurious and elaborate social environment. Thomas Jefferson who had already designed and built Monticello, undoubtedly had his own home as well as Mount Vernon somewhat in mind in designing Bremo. It was built

The "temple of temperance" erected on the estate of Bremo, in Virginia, is a magnificent bit of Greek architecture, with a somewhat irrelevant outdoor fireplace, back of two spectacular Doric columns. There is a spring of pure water



Breemo is one of Virginia's most famous country estates, over a century old. It is lived in by the descendants of General Cocke, for whom it was designed. It is a conspicuous example of that traditional Plantation Colonial architecture of which Virginia is so justly proud. In many of its details it expresses the explicit beauty of the Parthenon yet has the quality of simple distinction in Monticello, Jefferson's home

in the rolling country of central Virginia, Fluvanna County—a capacious square house of brick, with perfectly proportioned wings flanking a Doric entrance. Six Doric porticos, some with four and some with two columns, support high pediments. Covered walks with terraces above on the first story level lead to the wings. These wings were also built with stucco pediment and blind windows, supported by Doric pilasters. Smooth brick, rather dark cherry color, is the material used in building practically the entire house. The columns and cornices are of birch covered with stucco in a tone matching the limestone courses and arched lintels. Very simple, rather modern-looking shutters protect the windows of the front façade.

The vast acres of Breemo accommodated the life of varied and magnificent social environment. Shooting, hunting and the management of the estate were the principal delights of the men. The women, too, rode to hounds, shot over coverts, drove miles to dance at most elaborate parties, skilfully superintended the dozens of slaves, and brought up beautiful daughters to marry famous men. In many instances, Plantation life in these magnificent estates was conducted with a quality of grandeur which almost equalled the life in England of that period—a treasured if somewhat bitter memory of most of these young planters and merchants.

Entrance façade of Breemo on the James. This is one of the finest achievements of that superlatively important architect, Thomas Jefferson, whose recognition in Virginia is equally divided between his fame as President and his distinction as a Colonial architect. He acknowledges that he was influenced by the architecture of Mount Vernon, but his buildings have a wider social significance. They are a reflection of his attitude toward life

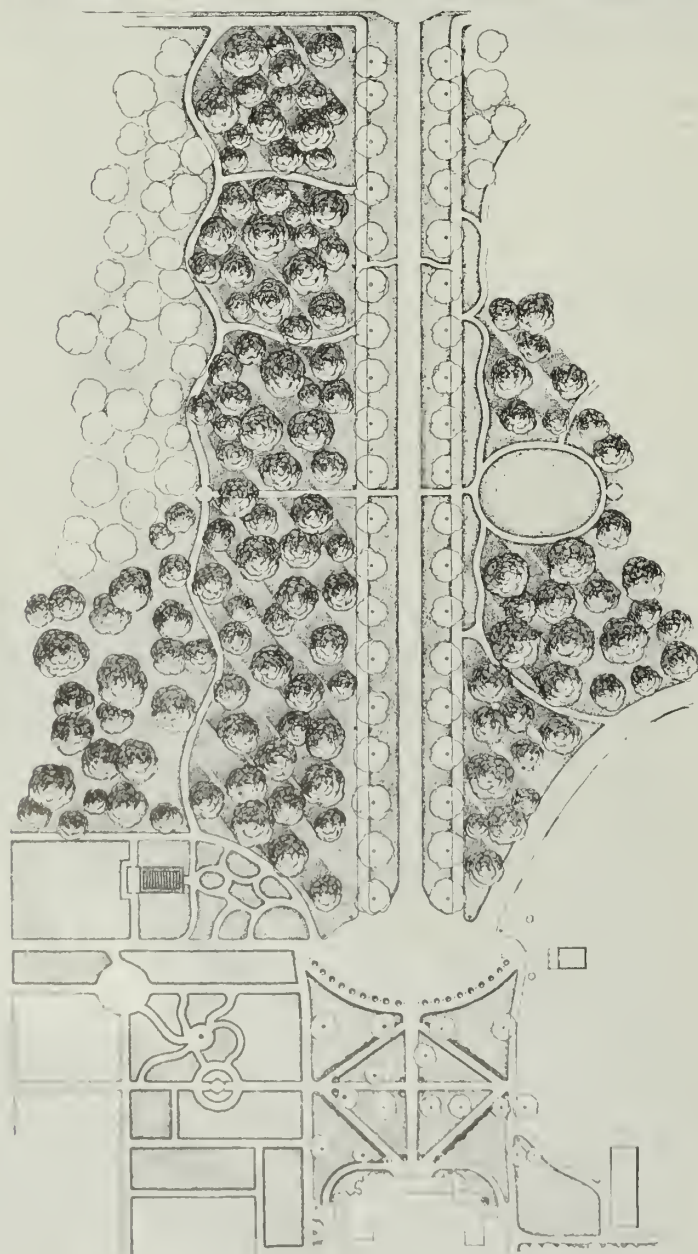




THE FOURTH OF FIVE GREAT
HOUSES OF THE PAST

ROSEDOWN

*built in 1835 at St. Francisville
Louisiana is still occupied by
the lineal descendants of the
original owners*



Rosedown in St. Francisville, Louisiana, is nearly a century old. It is one of the most magnificent country estates in existence, equally famous for its architecture, its interior decoration and furniture. It is said to boast a fire screen made by Martha Washington, and a group of family portraits by Thomas Sully. The splendid gardens suggest the handiwork of that famous gardener, Le Nôtre. Box hedges sometimes eight feet tall edge a maze of pathways. Its miniature pear orchard has flourished for over a century. In the foreground of the garden, green-grey moss hangs in heavy pendants over towering trees

ONE of the finest of Louisiana's old country estates, still flourishing, and occupied by descendants of the original owners, is Rosedown, a little way out from New Orleans.

It has nothing whatever of the picturesque quality of the little French houses in the Vieux Carre, which was laid out by Bienville in 1718. There is not a trace anywhere of the vine-covered walls, the little balconies supported by needle-like columns, the exquisite iron rails and grilles and doorways that characterize the French houses of old New Orleans.

It is a house of great distinction and great beauty where people of wealth and culture led lives of dignity and elegant gaiety. It has the spacious, simple distinction of Greek architecture, an influence shown in so many of America's colonial houses.

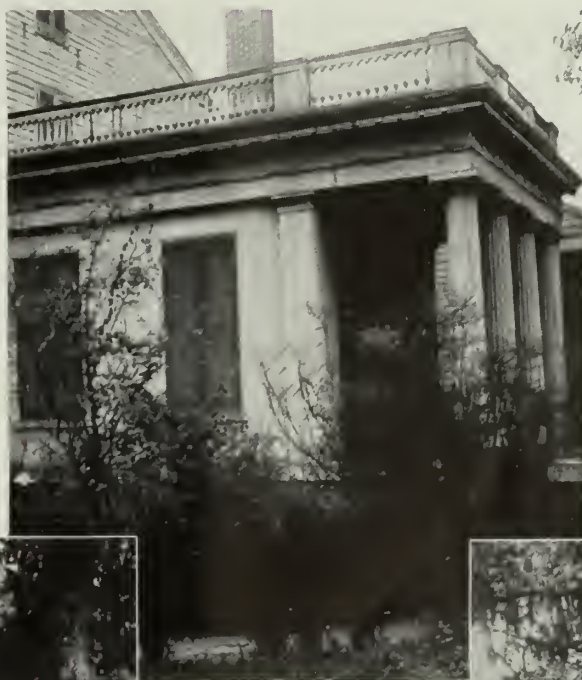
The owners of Rosedown have been people not only of wealth but with a wide interest in social conditions. Generation after generation has traveled the world over, and brought back to the house and gardens of Rosedown examples of rare foreign furniture and fittings. The rose gardens, the finest in the country, are surrounded by lavish planting of bay trees, indigo, acacia, lavender and japonica. The great urns and columns and sculpture of the garden are gifts out of Europe and England.

Two wide porches break the flat front façade of the house. These are each supported by six Doric columns, more slender than one usually expects. The two center

columns on both balconies frame the main entrance, which is of exceptional beauty. Old Doric pilasters with Doric capitals form the framework, and the arch above the fan-light is fluted like the pilasters. The effect is archaic, yet so fine that one does not wonder that this doorway is repeated on the upper porch in complete detail. One-story wings project on either side of the front façade, ending in deep porticoes supported by Etruscan columns. The whole front of the house is held to a plainness that is almost severity and is responsible for the suggestion of coldness in its effect. But the details are very fine. The columns, together with their round caps, are hewn from solid cypress. The central door has the usual transom and side-lights, both of which are ornamented with interesting lead-work. All the exterior details are very pure, and the proportions are grandiose. There is a large downspout head at the end of the porch, with the star and eagle in relief, that gives the typically early American touch.

The approach to the house is through a very wide driveway bordered by ancient trees. The house is not visible from the first gateway, and there is an air of mystery and seclusion which pervades the entire approach. One feels this sense of reticence in the house itself. And undoubtedly it is a genuine expression of the more secluded life of the great Louisiana planters. It is the air of the ancient French aristocracy that pervades these old Louisiana Colonial estates and recalls the ancient Faubourg Saint Germaine.

The wide drive to Rosedown approaches the front entrance through a luxuriant park. At the end of the long avenue of trees the Greek house appears both spacious and mysterious



Close-up of west wing showing beautiful Doric columns deeply fluted with square capitals. A typical Colonial rail surrounds the deck roof



A summer house built like an archway over one of the paths in the Rosedown garden is put together with mortise and tenon joints with a single nail





THE FIFTH OF FIVE GREAT HOUSES OF THE PAST

THE CALIFORNIA HOUSE

of Paul Veeder. Designed by Clarence Tantau

BEFORE we can say "typical California architecture," we must remember that there are three influences dominating the houses of the Pacific Coast: first, pure Spanish, touched with Greek and Moorish influences, which came up through South America with the Conquistadores. Next, the influence of the Navajo Indian adobe house where the beams of the ceiling project through the walls and support the overhang of the upper story or sometimes the roof of the porch. These houses are usually one story, have some color in the woodwork and are really more typical of Mexico than of California. Then there is the more elaborate house, concrete, one or two stories, that circles about a patio and is half smothered in gardens, and we know that this third type of house is influenced by Andalusia.

One and all are suited to the land and belong to the kind of life lived in California. The state reminds us of the low-lying

country of Spain with her densely wooded hills, the rich semi-tropical gardens and the sea at close range. The same outdoor existence is lived in California. Homes here are the outgrowth of the profound interest of people who love their land and are proud of its development. California life is gayer than the old Spanish life; there is much more variety in the social existence; yet California and Spain when it comes to architecture and gardens are forever reminding us one of the other.

The house of Paul Veeder which we have selected for publication is typical of Andalusian influence. It is on

Pebble Beach and stands against a pine-clad hill overlooking the Pacific. The luxurious patio which the house surrounds is filled with a profusion of semitropical growth as well as many oak and eucalyptus trees. Over the crest of the highest trees is a glimpse of the white sands of Carmel and



The central feature of the patio of the Veeder garden is the octagonal tiled fountain (left). Gabled ends of the roof are repeated three times and topped by Spanish chimneys



Detail of patio about which is built the California house of Mr. Veeder. Concrete walls with peaked roof and overhanging rose tiles. The Spanish chimneys are typical of the architecture in the old Andalusian houses

back of that the Santa Lucia mountains are vaguely outlined. The life of the Andalusian house in California as in Spain centers about the picturesque courtyard. Here the morning siesta is taken, the afternoon tea given and the guest announced by the sound of an ancient convent bell.

The building materials of this house are exceptionally well combined, with the strongest California flavor; the old tiles on the patio floor, the redwood rafters supported by columns as simple as though they had been copied from Etruria. The rose-red roof tiles and the iron work in the window grilles for the doors and hand rails all combine to say Andalusia in California. As in most California homes of this type, the cloister is regarded as a living room and much of the family life centers here through the warm California days.

The beauty of the living room is worth reporting. The sitting room with its majestic, high wood-beamed ceiling and highly waxed red-tiled floor, is admirable, and the deeply recessed pair of doors from Spain, the simple elegance of the fireplace. The staircase in the corner sparkles with old Tunisian tiles and has a graceful iron balustrade. The large church candlesticks on either side of the door, the old bell cord and the superb pieces of Sixteenth and Seventeenth Century furniture lend an air of age to the room. This old California house is the fifth and last in our collection of examples of traditional American architecture.

The entrance to the house from the cloister is through a wrought iron doorway, on the opposite page. Spanish convent bell at left and Moorish iron lantern. Branches of eucalyptus trees droop overhead

Looking through the cloister into the patio. The rows of carved columns are singly picturesque. The floor is of rough uneven stone. The long pitch of the rose-tiled roof is effective



Stairway of Spanish wrought iron leading down from second story to the cloister. Heavy beams hold the roof of the cloister, and the wooden supports at the top of the columns are richly carved. Tropical ferns and blossoming plants in Spanish pots half conceal the cream-colored walls and add bright color



FIRST OF FIVE HOUSES IN THE MODERN MANNER

The St Lawrence River house of **SHERMAN PRATT**

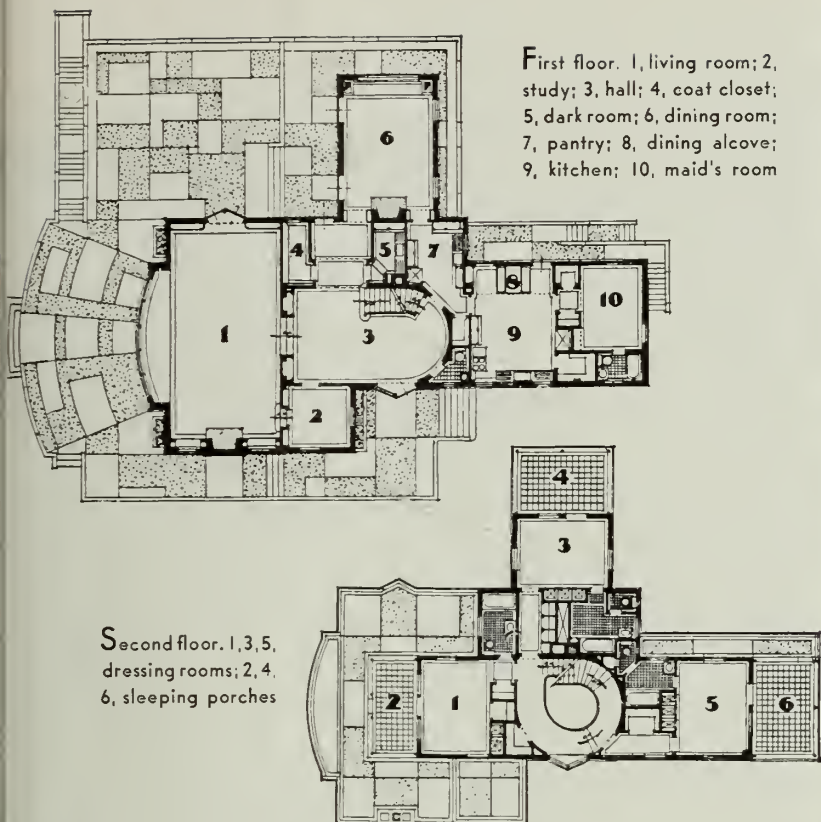
IN the following pages we are showing recent examples of what may be called modern, or contemporary, or twentieth century architecture in America. No one has yet given this new style a satisfactory name. It is almost too young for baptism. With their consistent flat roofs and terraces, these houses suggest Oriental or Egyptian dwellings, but in theory, at least, they are different.

New building methods and materials have helped create this style. Walls are now hung on steel supports, and they therefore become a kind of screen enclosing a volume of space. The old masonry walls were for support as well as protection.

Since walls in the modern house are really only the limits of a space within, the architect attempts in his design to keep the surface line unbroken. Thus he places his windows and doors flush with the exterior further to emphasize the inclosing skin, and all his frames are light rather than heavy. And the material for his outer surfacing is all important. He prefers to use stucco or metal plates rather than stone or brick to avoid the suggestion of the block.

There is no law in the modern esthetic against the use of decoration, but decorative effects are usually used to





further the feeling of the screen wall. Heavy ornament of any kind belies this fundamental by a suggestion of weight.

John Walter Wood in designing this house of Sherman Pratt used decorative motifs as accents to the play of light in his whole architectural composition.

Mr. Pratt's monolithic house repeats the natural stone pile of the rocky island on which it is built. Niagara Island, eight acres of heavily wooded land, is in the center of the St. Lawrence river, six miles wide at this



THE ST. LAWRENCE RIVER HOUSE OF SHERMAN PRATT



point. The full view of the river is magnificent from the terrace roofs of every level of the house and from the wide windows. Mr. Pratt is a bachelor who wanted his house, both for summer and winter use, to express the simplicity of outdoor life upon an isolated island.

The smooth surface of the ferro-concrete exterior is colored a warm buff and a light tile red is used for the balustrade copings. The red of the concrete is repeated in the paint of the metal casements, and again in the large concrete blocks poured in patterns on the main roof and terraces. Small quartz particles in the concrete catch the sun and give interest to the surface texture.



SECOND OF FIVE HOUSES IN THE MODERN MANNER



ARNOLD GENTHE

"The Shallows," Southampton house of

LUCIEN HAMILTON TYNG



WHEN an earlier house in the traditional style burned to the ground, Mr. Tyng requested his architects to design a fireproof building in the modern style. Since he wanted to use the foundations of the old house and the same landscaping and roads, the architects were, to that extent, limited in their plans. Shape and arrangements of skyline were conditioned by a prescribed ground measurement.

Nevertheless, exteriors were designed to carry out the way of living best suited to the owner; windows and terraces were placed to command the finest landscape pictures of the sea and marshes. And beauty of proportion in the whole was a necessary compromise well met.

The Tyng house, like the other modern houses shown in our series, stands off by itself surrounded by its own large grounds. The architecture of the country estate can be unique without conflict with neighboring traditional façades. It is perhaps for that reason that these pioneers have felt freer to abandon the old forms. A new type of architecture in a suburban community might result in an irate visit from the town council.

This Southampton house was the work of architects, Peabody, Wilson, and Brown, who later planned the Wertheim house also shown in this series. It is built of hollow tile covered with white stucco. The only other color in the exterior is the gray of the lead covered copper trims and flashings. Copings and balcony floors are random rectangles of slate. The brilliant color of the planting and the tree shapes are more dramatic against the smooth white vertical walls.



**THE SOUTHAMPTON HOUSE OF
LUCIEN HAMILTON TYNG**

Detail of the living room entrance

Entrance from the drive into the hall

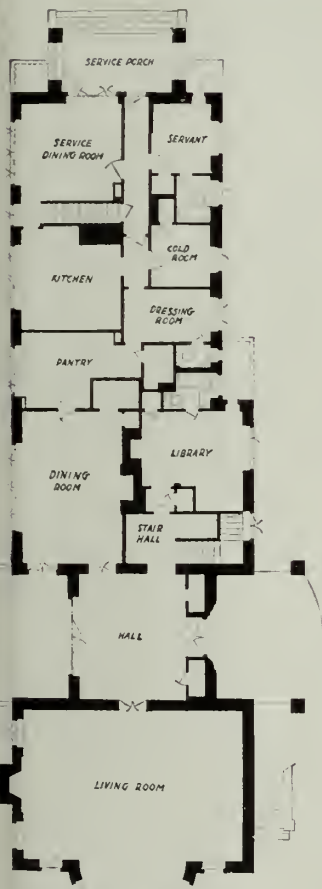
Balcony detail



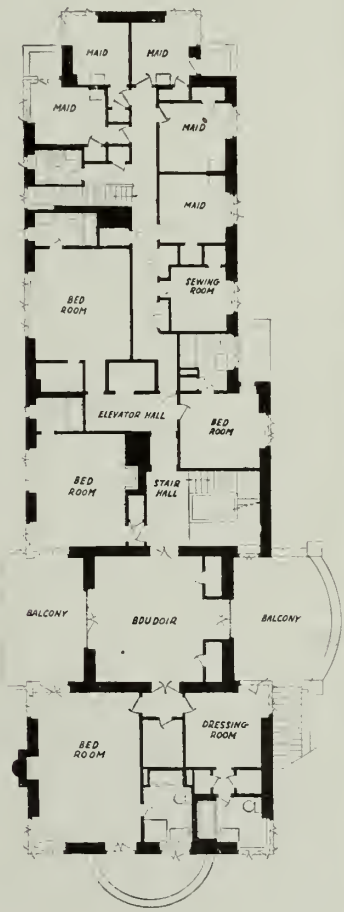
ARNOLD GENTHE

Two small doors, at either side of the circular window, open out of the living room. The staircase at the side goes up to the balcony above the front entrance

On the other side of the house a large terrace opens directly off the dining room



FIRST AND SECOND FLOOR PLANS



THIRD OF FIVE HOUSES IN THE MODERN MANNER

The Connecticut house of **Mr. and Mrs. MAURICE WERTHEIM**



SET on a rocky ledge high above a lake in a wooded section of Connecticut, the recently completed house of Mr. and Mrs. Maurice Wertheim is a beautiful example of modern architecture. The color effect is all grey and white—white stucco finish on the exterior, the gray of the lead-coated copper window frames, leaders, and flashings. Only the front door is a brilliant red. Around the door is a carved wood decoration, painted white, the only ornamental touch on the exterior. But without ornament, the spotting and groupings in the elevations must have a simple beauty of their own.

The rocky contour of the land has been carefully followed to determine the floor levels. The round terrace off the living room curves exactly to the stone ledge. The apparently curious triangular window was so designed as to get, from the library, a diagonal view of the lake. No traditional style would have permitted such liberty of construction, but one of the virtues of this freer style is that windows can be placed where they are most desired.

There are three terraces on three different levels, and a roof garden reached by an aluminum stairway up through a low tower. Each bedroom on the second floor has its individual balcony, which is the roof over utilized room space below.





Unlimited window space; white walls that reflect the shadows of the trees are typical of the modern house.



The line of the ground terraces follows the natural contour of the setting. Balconies are everywhere.

Looking down from the roof terrace of the Wernheim house to the balconies below one is reminded of the houses of the Moors.

THE CONNECTICUT HOUSE OF MR. AND MRS. MAURICE WERTHEIM

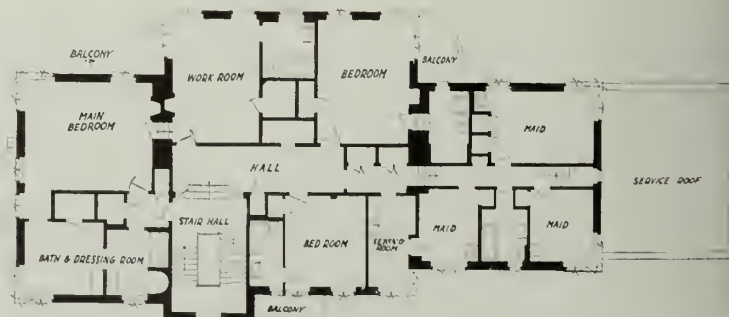


The triangular window which allows an indirect view of the lake from the library

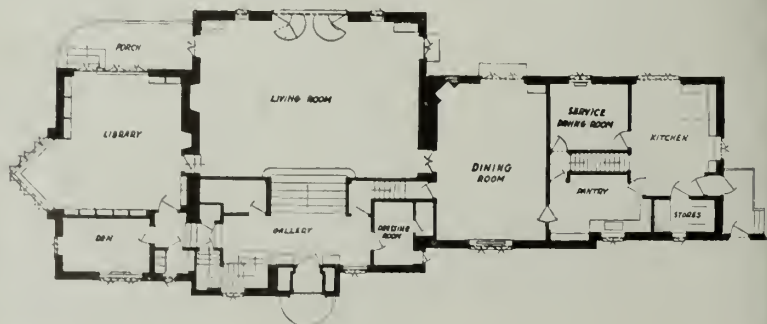


Materials for weather-proofing have lately been discovered to make this flat roofed type of house possible in all climates. Insulation keeps out both heat and cold and rain. The old sloping roof provided an attic for insulation, as well as a drain for water. Now it is no longer a necessity.

Stucco, however, though most frequently used as a surface in houses of the contemporary style because it allows a continuous even covering, is not the perfect material. It is subject to cracking and streaking, and must settle a year before being patched and painted into durability. A more elastic material will undoubtedly be found before long. But the modern architect prefers a surface without lines, to suggest a screen surrounding space rather than weight and mass.



FIRST AND SECOND FLOOR PLANS



FOURTH OF FIVE HOUSES IN THE MODERN MANNER

The California house of **RAMON NOVARRO**



CLARENCE SINCLAIR BULL

LLOYD WRIGHT designed this house for Ramon Novarro. It climbs up the side of the hills back of Hollywood. White concrete walls are trimmed with molded copper bands, whose lines bind together the various elements in the composition. Hollow blocks within the reinforced concrete of the walls make the building earthquake proof. The music room and guest bedroom have glass walls. Roofs and terraces look out to the sea. On the second terrace is a swimming pool. Lloyd Wright is the son of Frank Lloyd Wright to whose architectural originality in the past the moderns owe so much of their release from the traditional.



FIFTH OF FIVE HOUSES IN THE MODERN MANNER



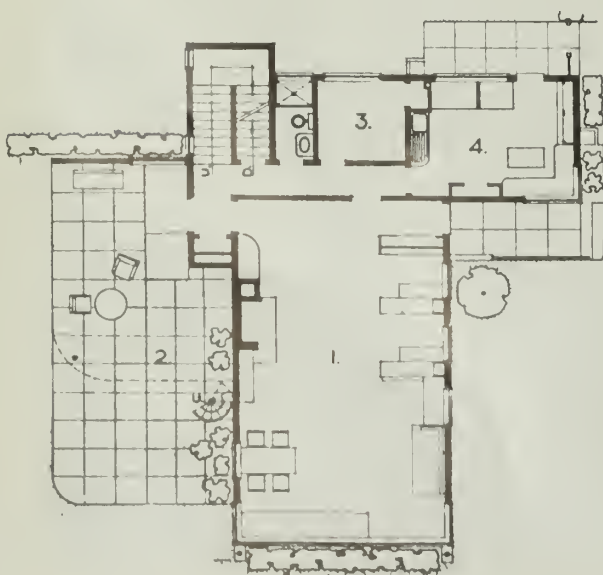
STEINER

The Connecticut house of
MR. and MRS. FREDERICK V. FIELD

HOUSES have always been designed to fit the needs of their owners. It is therefore not very accurate to call a modern house more functional than a house of any other period. On the other hand, it is true that the necessity sometimes of following the traditional pattern of say Renaissance, Tudor, or Georgian house prevents the free play of interior requirements. Without intersections of cornices and sloping roofs, planning is easier. The contour of the land, the climate, a pleasing arrangement of mass and proportion against the skyline, are now as always modifying factors. But

the more rambling shape of the contemporary house can be better influenced by the demands of those who will live within it. And the newer materials for building offer a greater plasticity to this end.

In this particular house, the curved swing of the bedroom wall overhanging the living room terrace is interesting architecturally. To the eye trained in the traditional, the single small rounded pillar under the entire bay seems uncomfortably insufficient. To the eye trained in the modern, it adds to the suggestion of lightness in the curved surface. But it is a wall cantilevered out into



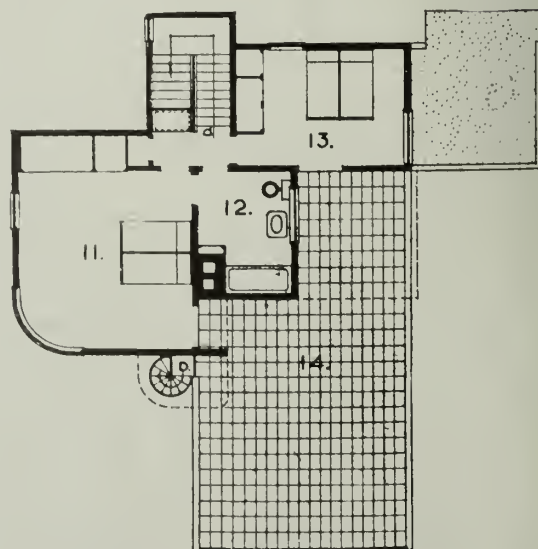
ENTRANCE

GROUND FLOOR

1. Living Room
2. Terrace
3. Maid's Bedroom
4. Kitchen

SECOND FLOOR

11. Master's Bedroom
12. Bathroom
13. Child's Room
14. Terrace



space, and to add a row of pillars suggesting support would be the reverse of the new esthetic.

This house, belonging to Mr. and Mrs. Frederick Field is a small compact unit, a simpler house than the other modern examples. It was designed by Howe and Lescaze who have pioneered in the new style in America. It fulfills the needs of a young couple, with one child, living within a moderate income. But it has been so planned that future additions can be made easily. Mr. and Mrs. Field wanted a country house in which they could work, rest, and enjoy the sun, fresh air, and landscape view. They asked that all household problems be simplified and that there be no useless gadgets. They had bought land of about thirty acres, high on a wooded hill with a view to the south. The entire south wall of the living room is therefore made of glass. Off the living room is a terrace, partly shaded by the bedroom projection above. There is a shaded terrace on the roof.

Though the house is largely a summer house, it is used also as a week-end place during the winter. An

oil burning furnace supplies warm air in winter and a fan attachment, cool air in summer.

Within, Mr. and Mrs. Field wanted a room which should be for living, dining, and working. They had a library of about two thousand books to be housed. The bookcases in the living room are made of white pine with a natural finish and form small working alcoves, each of which has a desk with a lower support for a typewriter. Most of the furniture is built in so that all space is economically used.

The fireplace and hearth are of white soapstone, against a yellow wall. The other walls are white, and the doors on the interior beige. On the outside the doors, about two inches thick, flush kalamein, covered with furniture steel and ducloed to a satin finish, are blue.

The service wing of the exterior is stuccoed blue, the rest of the house is white, save for the blue doors.

The materials used in construction are concrete and steel frames, and cement stucco. The floors and roof slabs are poured concrete.



The curved bedroom wall gives variety to the space inclosed and adds interest to the architectural line of the whole. The staircase repeats the curve



Detail showing arrangement of geometric structural lines at the door of the bedroom, leading to the terrace and the gate of the metal spiral staircase



GEISLER

Consider the drama of this lighting situation. A centerpiece whose liveliness is mysteriously accentuated. Smooth, agreeable, and utterly becoming—the light that is usually attributed to candles—picking out the flower motif in the center. A dark floor. A faintly luminous ceiling. Girandoles which sparkle without aid of bulb. The fine Van Dyck portrait shining in all its richness from one end of an otherwise darkened

room. Mind you this happens before the candles are lighted. Not a bulb or a heavy light ray to be seen anywhere! We shall give you one clue. There are two tall urns on one side of the room—above eye level—but these have little to do with the accents mentioned. The answer to this light mystery is in the accompanying article. This is the dining room of Mrs. William Randolph Hearst at Sands Point, Long Island. Lighting by Rudolf Wendel

NIGHT LIGHT

THE theory of light is being completely revolutionized. For years we have stumbled along on the old candle pattern. We have measured light by candle power. Fixtures have been designed by old traditions. When electricity came in with all its new power and significance it was ignominiously settled on the walls and in the chandelier and on the reading table in vehicles designed for the modest candle.

We could not read easily by candle. It was inadequate and so were its forms. But we copied them conscientiously. It took an enormous number of candles to light a room. So the fixtures were large, intricate, and stalagnmited.

Candle light is dangerous and sets things afire. No candle fixture could be put near curtains, behind things or under things. Candles had to be isolated—that is one reason the chandelier was hung from the ceiling. When the electric light bulb appeared the old elaborate fixture remained as its matrix. It was hung in the same places. The candle had no glare. The new bulb had. We welcomed its power with shouts; then we hid it under ruffled silks.

All this confusion has had a really fundamental, and in many cases disastrous, effect. People long used to little light began to read voraciously at night, cheered by the increased glow from the bulb—which has only been in use for about fifty years. They had little knowledge or personal curiosity about it. The fact that print could be seen clearly was enough. This revelation completely eclipsed the thought that maybe the eye was capable of playing tricks—that being an adjustable bit of anatomy, it would do its best even though the structural wear and tear was tremendous. Now we are faced with the awful fact that eyesight is bad and getting worse. And the fact that we are using our eyes thirty per cent more than the generation past used theirs. Statistics show that seventy-one out of every hundred people over fifty have defective vision and that twenty-three out of every hundred under twenty have eye difficulty of some sort.

The modernist throws a monkey

wrench into all this. He forgets the candle. He takes electricity as a material which can be manoeuvred like raw silk. He mixes it. He works with it. He gets material which will reflect and diffuse and multiply its efficiency. He hides the light so there is no glare. He puts it where it will be most useful—not necessarily in the middle of the ceiling. He realizes that the general lighting needed for walking about a room is one thing, the light needed to read by is another, and the light in which people may carry on a pleasant conversation still another. He fig-

ures out lighting intensity and areas with mathematical certainty. At the touch of a button, you can have light not only when you want it but precisely where you want it, in pints, quarts, or gallons! But, it seems, in buying light almost no one had been complete skeptic enough to ask the basic question, *will it provide adequate light?* The question usually put is, will this go with my Queen Anne furniture?

If the eyesight of all of us is not completely ruined from past carelessness there is today a new bit of scientific measuring that can be applied to domestic lighting. It is called the Sight meter and registers when held under light—inadequate lighting—the correct light intensity for normal print—for fine print. With present day fussiness about proper amounts of fresh air and vitamins and other health giving things, it seems curious that we have been content so long to let our reading light go unmeasured.

Some few have discovered that light is a substance which can be bought by the yard, in colors, in intensities, bottled up and made to do unbelievable tricks, organized and controlled and used in exciting and exquisite ways. They will undoubtedly revolutionize all of our lighting systems.

You may comment that light is not like eggs to be bought at the market. Strangely enough it is. Shopping for



A statue may depend on its pedestal not only for height but for light, concealed within it to illuminate the figure. Designed by Walter Kantack. In the home of Mr. J. Parker Gilbert



GEISLER

Secret sources. Controlled light. Light where you want it and in the proper quantities and from concealed places. In this picture the bridge table, the statue of Salomé and the two Flemish paintings spring into prominence at the touch of a button. In the living room of the Newport house of Mr. and Mrs. Michael M. Van Beuren



A new theory is illustrated at the right. Windows are built to admit light. Why should they not light rooms by night as well as by day? Following the architect's intention, light pours into the room via electricity, via ingenuity—in any one of three of four intensities from the time that daylight fails. Lighting on the book shelves comes from concealed sources. Rudolf Wendel designed the lighting for this room, and the fountain above



light reveals a number of things. That there are new fixtures that shed light both upward and downward. That "indirect" light is in the mode because it causes less glare. The indirect principle is now carried out in reading and urn lamps as well as wall brackets and chandeliers.

A room with indirect lighting, exclusively, has its censors. Indirect lighting makes no shadows. Mankind likes variety and contrast so a combination effect is sometimes preferred.

Light is both indirect and reflected, so that it gains in intensity and so that its areas can be definitely determined.

The new long, tubular bulb makes possible a new type of fixture for over the bed and dressing tables and bathroom lighting. Certain new materials in combination with light are more useful and more beautiful than others.

Architectural lighting is something to conjure with. In cove or cornice lighting bulbs of whatever strength desired are hidden in coves or troughs below the cornice of a room. Sometimes reflectors are used, or on occasion the plaster of the cornice and walls are sufficiently clear and luminous to diffuse the light from the bulbs concealed there so that a gentle illumination is cast over the entire room. What is more, the direction of the light thus shed is controlled. A soft light can be thrown down the walls, or up on the ceiling.

Spot lighting is no longer confined to the theatre. Objects can be faintly or heavily illuminated by merely pressing a button for the one preferred. The sources of this lighting can be concealed as well as obvious.

The great interest in light is no longer directed toward dressed up globes. Attention has swung from the fixture to the effect. Lighting fixtures are not considered solely as objets d'art or atrocities but as media of expression. The point is, you are buying light, in colors, in shades, in quantities, and in "light" styles.

In the matter of bulbs—they can be shopped for like anything else. They can be bought in watts from three to fifty thousand. Now tubular bulbs can be bought. The newest one is thirty-four inches and is one hundred watts. The average bulb used in the new urn lighting is from two hundred to three hundred watts. Almost all bulbs are frosted because this gives better light. There are four standard colors—red, yellow, blue and green and in addition flame, amber-orange and ivory. The ivory, which is the least known, gives the softest light. A fact that is not known by everyone is that you can have your house designed for special lighting by experts.



A bulb sheds a soft light through this decorative glass grille of Pyrex crystal made by Corning Glass Works

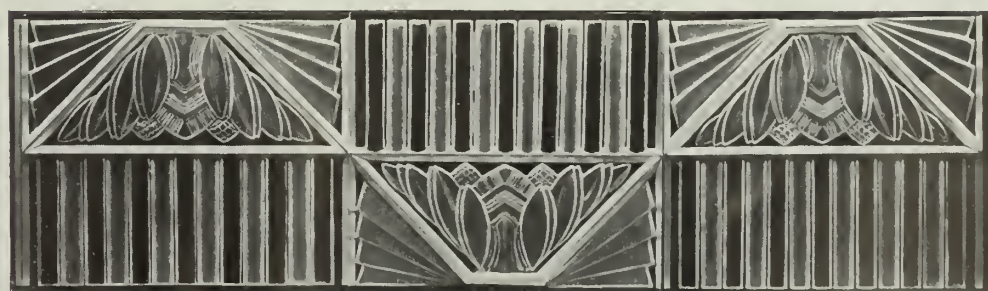


Maurice Heaton made this cone shaped fixture from a single piece of glass treated and fired. It forms a striped effect to diffuse the light



Lighting fixture which was designed by Walter Kantack to illuminate the shelves of bookcases

Lead crystal wall panel with intaglio design. Source of illumination is beneath it. Corning Glass Works





GEISLER

Shadowbox lighting emphasizes the fact that light intelligently directed not only flatters all that comes in touch with it but is itself a point of fascination. Arranged by Mrs. Frederick K. Johnson for the Palm Beach Flower Show



The light which picks out these figures seems to come from no where. Every detail is clear. The light source is outside the shelves. In the Newport house of Mr. and Mrs. Michael M. Van Beuren. Lighting by Rudolf Wendel

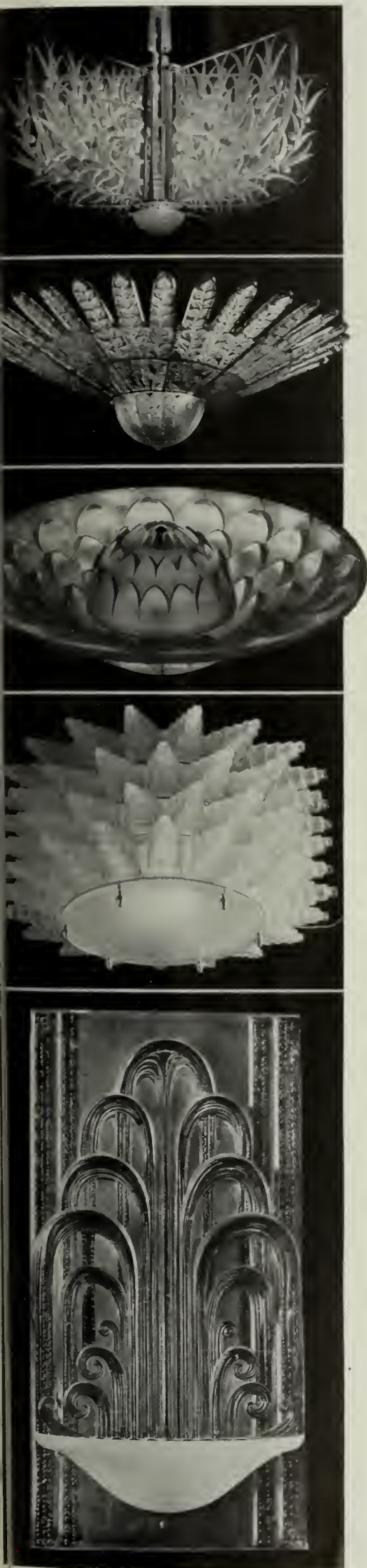
Walter Kantack is one of the pioneers in lighting architecture and decoration. He approaches the subject of lighting as an architect approaches the problems of house building or as a decorator considers the furnishing. To him, lighting is an individual problem. He finds out what the decoration of the house is to be—the activities of the people, their enthusiasms and points of interest—what their needs for light are, precisely and exactly. Light is meted out to fit all these considerations.

As furniture is grouped for conversational purposes so is the lighting pointed to that end. It is arranged for reading corners, writing, dressing, or playing games. It is provided lavishly or sparsely—all depending. It is couched in glitter and gold and crystal if the surroundings or the dramatic need calls for such lavishness, or in sleek modern dress if that fitting is more appropriate. Mr. Kantack always keeps in mind that light must be designed for use, but he does not fight the period school of design. He is not above merging the two and tucking a spot light for a bridge table in an ornate Empire chandelier.

Rudolf Wendel, another lighting expert, uses light as an artist uses pigments. He paints with light in a way that seems like sheer magic. There are no stray beams in his lighting calculations. Much of his lighting



Mr. Wendel lights vitrines from above so that the source of light is unseen. The objects are arranged on glass shelves and stand out in sharp relief. The illumination is an even glow over the whole, and the objects cast no shadows



ANDRÉ KERTÉSY

Concealed floor lighting lends life to the LaLique glass grille at one end of the dining-room of Mrs. Reginald Fellowes, Paris

The small bulb is one thing and its metamorphosis into a chandelier of intricate design is still another. Here are two types—one modern conception of the old candle light tradition—the others fancy trappings for the electric light globe of today. The grille is sheer ornament although some light is transported into a room by its existence. All the designs are by LaLique. From Khouri Brothers, New York

arrives through secret sources. He directs illumination to a canvas not in the usual way—but so carefully that even the true colors and full intention of the artist are brought out. Light is thrown on a statue knowingly to make it beautiful—not just to have it seen. The fine leather bindings of books are made rich and precious by carefully directed light—not just illuminated so that the titles can be read.

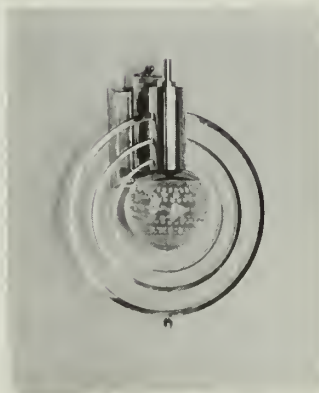
Rarely can the spot light which makes this possible be found; it can never be seen. It tucks itself into a cornice or a molding so that there is no trace of it to the uninitiated eye. By Mr. Wendel's methods a bridge table can be lighted so that there is perfect illumination with no glare and no hint of the light stream. Vitrines are lighted so that the objects in them cast no shadows. A fountain bursts magically into a translucent mass.

It was Mr. Wendel who worked out architectural lighting through windows at night. He has a special system of urn lighting with reflectors which casts over an entire room and down to the average eye level an even easy light that seems to come from nowhere. A secret service system of lighting—mathematical, precise and subtle.

Candle light is still considered a beautiful light. The chandelier was designed for candles so Wendel leaves



Right, an illustration of adequate dining-room lighting with sufficient illumination on paintings of importance. Designed by L. A. Powell, General Electric Company. Left, cove lighting which lights the walls but not the ceiling, in a room designed by Donald Deskey



Lighting must be custom ordered like chairs or rugs or color schemes. The day of the simple bulb for every purpose is over. Above, bedroom fixture with hidden light which reflects into a crystal ball. Beside it is a tubular bathroom fixture. Both were designed by Walter von Nessen



Three of the materials which now reflect light to the modern world:
Right, quartzite rod which diffuses light to a luminous glow; dressing table bracket designed by Walter Kantack. Glass, to date the most used of the mediums, in a wall bracket, left, designed by Maurice Heaton. A bisque china wall urn designed by Lenox, Inc., sheds a gentle light



the candles in them, but he gives them assistance. As the candles are lighted a button is touched and many small hidden lights spring into being.

As to moods and manners and dinner party satins and velvets, it is conceivable that diligent hosts will someday seat you under lighting that will roll ten years and a dismal day from a sensitive countenance. Or turn on a color that will soothe the battered nerves—or give you one appropriate color with the dessert and another with the coffee. There are ways even now to make light becoming, and there is still much to be learned.

The whole problem of light and color and temperament is being experimented with. The room designed by Donald Deskey at the Fair had in it an interesting example of cove lighting. Two sides of the room could be made bright or dim, or lighted in different colors to suit your mood. Lights were arranged to shine down on the walls instead of up on the ceiling—a much cosier effect. The lamps either switch down for reading or up on the ceiling to light a bridge table. One of them is a health lamp so that you can absorb sunlight as you finish your after-dinner cigar. Sunlight lamps, they say, contrary to general impression, do not fade or damage the furniture. There is an electrically lighted balanced aquarium, a moving picture machine and a color organ which throws red and purple spots on the wall whenever you feel you need them.

The fashion in light just now is deep rich shadows, light that hangs in mellowness. But there are those who protest. They say light is a stimulant; it will pick up a dull conversation and turn it into a lively one. It has an exciting effect on slow tempos. Why not use it as a stimulant? With that excuse, brilliantly lighted dinner tables might be revived. Worthy repartee at the expense of the complexion! We shall see.

Lady to ARCHITECT

YES, I went all through your Modern apartment the other day. Mr. Bibro, and I want you to tell me about it. I hope you won't mind my saying so but I just don't think it's beautiful.

It is so bare. There isn't even any color. Not a single splash of red. Yes, I know the way you feel about grays and browns but they simply don't mean all that in my life. I am afraid I would go mad in such a place. It all looked so distilled . . . like Poland Spring water. No, I confess to you I felt very alone while I was there and a little panicky.

I looked at all the walls that were half one color and half another and at the curving steel and at the bed covered with tweed. It was tweed—wasn't it? And I kept saying to myself now there's an idea behind all this. But somehow no idea came.

I have a friend who has a modern house in the country, very simple, oh very simple—just lines and all the modern conveniences. She said do you know I think the baby likes the Victorian town house better. And I said why and she said well he can hunt around on the floor and pick up little bits of things . . . oh no not crawling things . . . just little things that amuse him. Do you know, Mr. Bibro, I think the adult mind is a little like that.

But I mustn't go on like this. I want YOU to tell ME about the modern. In just a few simple phrases. What do you say when you want to say nice things about a modern apartment? I went to a friend of a friend's the other day who is supposed to have a perfectly beautiful one. I started to say that's the loveliest new divan I've ever seen and then I realized that would be positively insulting. You can't say that looks like an early Frankl or a late Deskey. And you can't stop in front of a desk and say Ah yes the Berlin school. At least not in these times. Frankly I can't tell a Swedish piece from the French—not even with the labels on.

There wasn't one piece in the place about which you dared say, did that belong to your Grandmother Foster or did that come from your lovely old place up in Bedford? Not one piece. It was shattering.

Oh yes I took a course in interior decorating but I stopped at the rococo. You see Jane was going off to school and something else happened and I simply couldn't do everything. So I missed everything from the rococo on, which is probably the reason I am so confused about the modern.

But before you tell me things I must tell you of a perfectly frightful experience I had. It makes me feel

that psychically I am not in tune with it all. When modern rooms first came out I stood in one almost a half hour waiting for it to rise before I realized it wasn't an elevator. And do you know I have never got over that early confusion. Until my eye lights on a bed I never know what room I'm in and even then there's no certainty about it.

I like the low chairs. It makes me feel that my Arden treatments are really of some use. Takes all the fear away—knowing that once you get down you can get up.

Do you know how I manage to have things to think about in a modern apartment? By playing a game. When I feel that great quiet begin to steal over me I say to myself, now where is the light coming from? It's almost impossible to tell. When I find a light in the cornice it counts one and then two for ones on book-cases and desks and such and three for ones that light up the fish bowl.

You say I should go down and just watch machinery? Oh no, I couldn't do that, Mr. Bibro.

Another thing I've noticed is that you simply cannot tell what's expensive. I have slipped right by modern pieces which I afterward heard were priceless and have hovered over ones that cost absolutely nothing. In fact I'm cured from saying how beautiful and having someone say yes little Jo made it from an old cigar box, or isn't it nice it cost 39c and was meant to be a battery.

That has nothing to do with the modern? Oh, Mr. Bibro, what could be more modern than that? But that's just what I want to know—your ideas about the modern. You see the thing that confuses me is how you tell a good piece from a bad one. I mean when I look at a piece of Chippendale I know it's good. In fact when I hear it's Chippendale I know it's good. But how CAN you decide what modern pieces are good? And as for all those funny names . . . I think I belong to the age that stopped at chenille.

Mr. Bibro, I think a good copy is safer. I really do. The way I figure it out is that all our ancestors can't be wrong. But what I really want to hear is YOUR point of view. Don't you think we can be too healthy and too clear and too lots of things? What I really want to ask you is what kind of a house can you do for a lady who plays a little Chopin, does odd things at a desk and takes a nap in the afternoons? And loves pink. If I said to you I must have pink in my house—Oh, Mr. Bibro, I wouldn't want you to be disappointed in me—you say three white walls and one pink one. That *would* be pretty I think.





Tall Ideas FROM



SAMUEL H. GOTTSCHO

It is as good a rule in decorating as in anything else to begin at the beginning—in other words, with the entrance hall. Here is one in an old Newport house done over by Elsie Cobb Wilson. The modern version of an Empire console is in black and gold with brass rods. The misty glass top conceals a light under a Queen Anne mirror. Through an arch from the hall is this marbleized shelf upholding the long heavy bronze of an old stagecoach. Above the shelf hangs another mirror which reflects the bright blue walls and the oyster white hangings of the dining room beyond

22 DECORATORS

THE word decorator continues to be as highly misleading as any in the English language. But I don't know what can be done about it. It has a vague sound with a fancying-up connotation. Gilt what-nots and odd rosebuds on the door sill come to mind the instant the word is spoken. This has nothing to do with "decorators" as I know them.

This inadequate word leaves out the office of artist which is the province of some, and of collector which belongs to others. It does not suggest in any way a knowledge of periods, of sources, of scientific short cuts, of color, of design, of materials.

Too bad that many have defined the decorator as someone with taste. This is, of course, true—but in the last analysis too limited even as a beginning. Many people have taste and yet due to a lack of ingenuity and knowledge are unable to locate the kind of old wall paper they wish, the type of mural painter they want, the right molding, the adequate craftsman, enough colors to mix the shade they have in mind—or to analyze what it is that makes their households fall short of the effect they desire.

This exact information and experience belong to the decorator. I have seen with my own eyes at this particular season, and under the guidance of decorators, architecture of whole interiors remodeled, the unfindable and perfect piece appear from out of the blue and out of the centuries, designs ordered to become superb originals and re-arrangement of furniture to make of a dull house a good one.

When Mrs. McMillen or Mrs. Ehrich or James Amster or any of many others go to Europe as they have this summer, it is to bring back in addition to purchases for special clients, ideas. And by ideas we mean the things that put the breath of life and distinction and sheer joy into a house.

Unfortunately for those of us who are on the hunt for trends and great truths and small usefulnesses, the ideas of the decorators cannot be marshaled into formation and totaled.

It would be a simple matter for the reporter if their manoeuvres indicated with precision that doorsteps will be low, divans will have curved backs and that eel grey will have its vogue for floor coverings. Occasionally such predictions are possible but by the time they are, they have lost their merit.

There are as many different trends as there are (no—not decorators) houses done by decorators. If a house is not original and different and distinguished then it



In the entrance hall, narrow floors and broken wall space must be overcome. Mirrors give the illusion of greater space and, below, a floor treatment concentrates the interest on a design fulfilling the need for centering and balance. It is of zenitherm in three shades of brown striping against a beige ground. Old wall fixtures done over in antique gold and white are ingenious. There is little furniture. This is the foyer of Mrs. Bodrero Macy in River House. Designed by Jones and Erwin

MATTIE EDWARDS HEWITT





RICHARD AVERILL SMITH

Modified Tudor and Eighteenth Century English living rooms, in temperament and philosophy, are readily adaptable to American houses. In the drawing room of Mrs. Basil Harris, in Rye, (above) decorated by McMillen, Inc., the walls are a light gray green and the wood of the doors is painted white. Above the white marble mantel the mirror is set in a paneled white frame. The effect is fresh and airy. In contrast to this is the more sombre, impressive Tudor room below by Elsie Sloan Farley for C. E. F. McCann. The vertical lines and the dull brown of the oak paneling are a fine background for the rich colored Dutch portraits



There is a whole science in the proper placing of a mirror. The beautiful Chipendale mirror at the left hangs in the living room of Mrs. E. Cochran Bowen so as to reflect the jade pieces and the terrace beyond. Arden Studios



should not fly the colors of the perfect interior.

If there is one point on which all decorators are agreed it is that the house is an intimate thing belonging to a person, a family, or Beacon Street, and that it is based on something much more real than seasonal flurries.

The perfect house, by the decorators' definition, no matter how beautiful or elegant or original, can have no character of any value unless it fits deeply and securely into the activities and the hearts of the people who possess it.

"But what of fashions?" I asked. "How do they get their start? You deny and deplore them and yet there have been Biedermeier, Victorian, Empire and Regency, dark walls and white walls, and quite aside from wire furniture and mirrored centerpieces, there have been definite styles in the look of houses."

One answered that whenever any house is done with perfection and beauty, its period and fittings having been chosen for any number of reasons to suit its owner, it gains a vogue because of its very rightness. And then strangely enough the period or the manner or some little incidental features are copied and they become a style. Yet it is probably not these that mattered, but rather the inspiration and intelligence in the whole scheme.

Almost any idea or style or period can be satisfying if well executed. As a matter of fact, jaunts to the studios of the decorators have proved this. The beautiful Empire arrangements at McMillen, the Victorian living room at Bruce Buttfeld and the Georgian drawing room of Lenygon and Morant leave one distinctly feeling that life is apt to be pretty meager without all three.

The decorator can tactfully help you to decide whether you really want a large or a small house; a subdued or a brilliant one; a nerveless or a stimulating one; one that is homely and warm and livable or one that is crisp and convenient; one that is recognizably traditional or one that is original; one that is distinctive in beauty or distinctive in its perfect workability; one that is healthy or one that is sentimental.



FRED R. DAPPRICH



The moderns have imaginative ways of treating walls. In the two corners of the same room designed by Gilbert Rohde and shown above thin copper sheeting, polished and lacquered and applied like wallpaper, in some places alternates with a high-gloss lacquered fabric. Dull rough textured materials in drapes, pillows and rugs are in contrast

In the age when originality, surprise, variety, and freshness carry their own rewards, a bust repeating itself eight times in a mirrored overmantel niche, and a screen on which there is not one flower or bird or rambling brook have their places





The small permanent table with four chairs is a present day fashion, either for games or small dinners, formal or informal in arrangement. The game corner (above) by Tate and Hall is a Sheraton group. On either side of the Georgian mirror are black and gold plant stands. Chez Vous placed a table in the corner of the living room of the playwright S. N. Behrman for backgammon or for breakfast. The peasant cabinets, 1790, and the Provençal chairs give informality to the circular breakfast room in the picture below. Decorated by Marsh and Robinson, Cleveland

ERNEST GRAHAM STUDIOS





Three versions of symmetrical wall arrangement. Morton Farnum, Inc., of Chicago, centers a Louis Fifteenth Provincial secretary along pale green walls, hangs hand blocked paper panels by Fragonard, fils, on either side, and places under them Georgian gilt consoles for the Directoire girandoles. Isabella Barclay places two Louis Fifteenth chairs on either side of a fireplace of Delasarte marble. Gilded iron mirror, Louis Fifteenth, Directoire clock, Empire carpet, and two little paintings by Lepicie (1698-1755) enrich the scheme. Both rugs, Aubusson

The Vernay Galleries in New York arrange a group around a beautiful Sheraton sideboard. Over it hangs a painting by J. N. Sartorius (1755-1828). The decanter and glasses are from the Earl of Durham's collection and bear his crest. The old cellarette is on a modern stand

Decorators are to houses what the couturiers are to costumes. There are enough ideas whirling around their studios and offices at the present moment to brighten up the face of the universe. Stimulating, provocative and intensely interesting ideas.

And the interior blue prints of today are as different from those used ten years ago as sleeves and hem lengths.

Entrance halls have more style. Whatever the style, whether comfortable and friendly according to the idea of Elsie Farley or restrained and classic according to Elsie Cobb Wilson, they have taken on more character.

Today the number of rooms in a house is no indication at all of the furniture groupings. No tenant feels any great respect for moldings and floor boards and partitions. They are moved and changed and often eliminated.

Game tables are tucked in surprising places, cabinets are everywhere, and concealed. The bath and bath dressing room are found under one roof or separately. In city apartments, living and drawing room and library merge into one room with some of the elements of each. Bedrooms become places of seclusion for writing and sleeping, but the wardrobe often finds itself under the public gaze. Closets begin to look like small houses in themselves. The space is used as specifically and as expertly as a filing cabinet.

There is a great emphasis on wall and floor treatments. The possibilities of photo-murals are infinite. The modern decorators know a host of effective new materials whose trade names are still unfamiliar to





DUFFY



DRIX DURYEA

Two unusual mirror treatments. Both console and mirror frame at left, by Elsie de Wolfe, are glass. Rock crystal flames lighted inside. Louis Sixteenth motif in white cartouche on mirror at right. Louis D'Arclay, Inc.



DRIX DURYEA

Today's bedroom is as varied as experimentation can make it. The bed in the house of Rose Cummings (above) is Eighteenth Century satinwood, ormolu mounts, with a canopy of rose taffeta finished with rose and gold fringe. The guest room in the house of Ruby Ross Wood is Eighteenth Century French. The Directoire swan bed is creamy white wood and the swans are silver-gilt. Elizabeth Peacock provides a white chaise longue, Directoire, picked out in gilt and upholstered in white velvet. The little Directoire chair is also lined with gilt and upholstered in white velvet, at the right





In the new pattern of things, meals are served in every part of the house and and, at the same time, the dining room grows more formal. The Directoire dining room of Mrs. Frederick Mandel. William Quigley, Chicago

most of us. I have seen beautiful classic glass moldings. Louis D'Arclay has worked out a new wall finish in paint which gives the effect of age. Because of the linoleums which are paintable, a whole new field has opened up.

Mirror is no longer something which comes into a house in restrained bits to be framed. Decorators are using it lavishly—on dressing tables, in niches, on whole walls, on staircases in many new finishes. Venetian blinds are still enormously popular—and screens and shutter screens. The modern bibelot has been given distinction with period furniture.

New glass tables with huge ball supports are to be found at Elsie De Wolfe's, and no end of ingenious window treatment and finishes.

Two instances out of many of skill in the use of

color are shown in the accompanying sketches. Dark brown on the wall of the Jones and Erwin foyer is an unaggressive, widening color which leads the eye to the floor and not to broken wall spaces, and the rich purple blue on the walls of the Isabella Barclay apartment completely kills what might have been a hard glare from the river on which the apartment is situated.

In general the decorators work in this fashion. After conferences they submit sketches for approval. Before work commences an estimate is made out and signed. They can be consulted about small pieces as well as whole houses. Going to their studios, I warn you, is dangerous. They have a way of turning that vague feeling that the living room isn't all that it could be into a gnawing, uncomfortable certainty.

H. G. T.



Bruce Buttfeld has set a very modern table culled from the Victorian period. The white chairs are upholstered in lavender velvet. The white table is modern in design. But the pink shell plates, and pink shell centerpiece, and the white Victorian goblets are inspired by the past

The walls of this small living room in New York are a dark purple blue. Curtains ivory satin. Chair upholstered in white damask with rose satin cushions. Apartment designed by Inez Croom of Nancy McClelland, Inc.



A room around a **BRONZE**



SIGRUD FISCHER

The library in the New York house of Mrs. O'Donnell Iselin was designed as a setting for this large figure sculptured by Gaston Lachaise



THE background for this statue, placed in a niche above the fireplace, is of gold leaf. The bronze, itself, is highly polished, and the lights from chandelier and lamps play over the surfaces of the bright metals. Three secret lights have been installed so that the room can be in darkness while the bronze alone shines out. It is a fine work of art in an interior suited to its display.

Mr. Lachaise says that he composed the figure "in a spirit of tranquil elevation, harmonious to the purpose of the room."

The room itself, of which William Lawrence Bottomley was architect, repeats the arch motif in a restrained classic pattern, without ornament, except for the zodiacal decorations on the ceiling by Frances Burr.

The Long Island house of

MRS. CHARLES CARY RUMSEY

MARY HARRIMAN RUMSEY is probably the busiest woman in America today. But she escapes from official Washington to spend at least her week-ends in her Sands Point house on the Sound. Here, in rooms full of fine old pieces from England and France of several centuries past, she carries on her twentieth century activities.

She is not only chairman of the Consumers' Advisory Board of the National Recovery Act but she also continues her other interests. She is Vice-chairman of the National Amateur Charity Air Pageant to be held at Roosevelt Field on October seventh and eighth for the benefit of the Judson Health Center and has posted five thousand dollars to be awarded to America's best non-professional woman-flyer. She continues her work in the Woman's Trade Union League, and twice a week

during the summer months a group of girls, out of jobs, from New York City, have been coming to her house on the Sound for a swim and lunch.

Mrs. Rumsey's house at Sands Point was built a few years ago by McKim, Mead and White. It is French Renaissance architecture, simple and dignified, placed on a rise of ground behind old trees overlooking the Sound. The interiors were only recently completed.

The house is longer than it is wide, with the two typical towers at either end. The large living room has three high arched windows on either side, the three facing the water open on a wide, stone floored loggia, behind the columns that support the roof. On one side of this, within the circular tower, is the library, and on the other side, the dining room.

The long loggia is the room most used in summer.



The large tapestry at the left of the stairway is Fifteenth Century French *mille fleurs*. At the top of the staircase is a Beauvais tapestry. The carpet is a rich blue, starred

The archaic carved small square panels in the living room are taken from an English Tudor house. The ceiling is a copy, in white plaster, from the same period. The Chippendale mahogany couch is upholstered in old *gros point* with *petit point* garden scene in the medallion



One of the bedrooms upstairs is very simply decorated with old French pieces. The wood carved initial over the door is green on a white wall. The curtain is green taffeta and the chair is upholstered in an old green French brocade



On an old refectory table at one corner of the loggia overlooking the Sound, lunch is usually served rather than in the more formal Georgian dining room, opening off the loggia





CAROLINE WHITING

SANDWICHES *Custom Made*



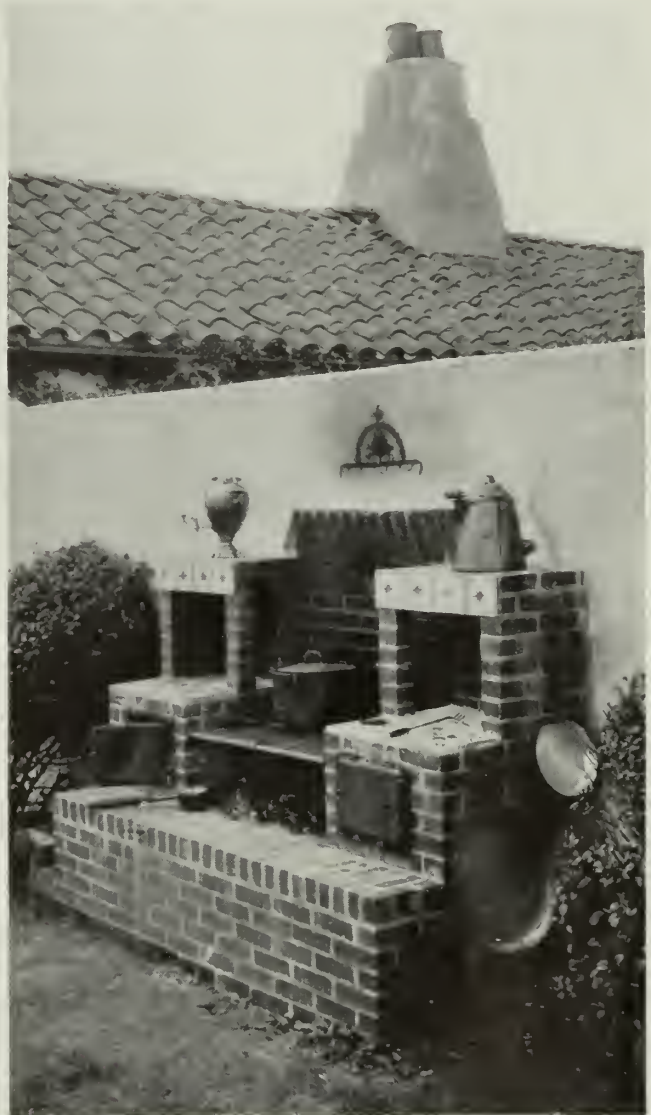
THE make-it-yourself sandwich bar is Russel Wright's contribution to the after dark activities. With it, you can turn your post-theatre and post-party guests loose to concoct their own. You can watch the glint of creation in their eyes as they build double-decker and triple-decker in combinations and permutations never heard of before, from the contents of the little wooden bowls. There is hot cream soup in the aluminum tureen, and rarebit in the covered dish. Most of the appointments on this supper table are from Russel Wright. The small French ramekins we have used for soup bowls are from Mitteldorfer Straus. The red and white napkins are from Mosse. A tray of hors d'oeuvres is a welcome addition to a sandwich party, or it can be a whole party in itself. This particular tray is of hammered aluminum, made by the Wendel August Forge. The covered dish in the center may be used for hot hors d'oeuvres or rarebit. It can also go into the oven.

A Party BEFORE A *Garden Fireplace*

THE passion for eating under the blue sky has taken the culinary arts out-doors. Mr. and Mrs. Eltinge F. Warner of East Hampton, Long Island, have just finished a new outdoor fireplace which they christened recently with a luncheon.

The fireplace is constructed as part of the garden wall of the Warners' Spanish farmhouse overlooking the sand dunes. It conforms to all the best Western traditions and old California customs concerning outdoor kitchens. You can cook a complete meal on it—even to baking bread. There are warming ovens with iron doors on each side of the charcoal fire. An ingenious iron grille holds the pots and pans, and also serves as a place for grilling steaks and other meats. Juices from the cooking meat run down grooves in the angle irons, and thence drain into a copper dipper. The Russian samovar, a copper sauté pan, and an old Russian copper kettle and coffee-pot are part of the equipment.

Mr. Warner presided over the feast assisted by several other amateur cooks; among them Bradford Norman, jr. and Orson Munn, who donned chef's caps to make their culinary products authentic. The outdoor setting made a picnic festivity of the occasion.



The guests gathered around small tables under garden umbrellas to consume the masterpieces produced at the fireplace. Mr. and Mrs. Byron Foy, Jr. are in the foreground and Orson Munn across from them



PHOTOGRAPHS COURTESY NEW YORK BOTANICAL GARDEN

A shrub magnolia recently discovered in Florida

Common or Garden TALK

A NEW shrub magnolia, discovered a few years ago in western Florida, is worth considering if you are thinking about planting shrubs this fall. It has been grown this year by the New York Botanical Garden and found hardy in northern latitudes. This magnolia was first discovered in Okaloosa county, Florida. It grows from a foot to two and a half feet high, and bears extremely large flowers. Other plants of the same variety grow to tree height, but those which are growing in the Garden have retained the shrub habit, flowering when they are about a foot tall. They bloom in May in this climate and can be planted in either beds or borders.

HOUSE plants are put in the spotlight by a recently-invented electric light with a leaf-like sheath. Its slender standard is inconspicuous, stuck into a pot of flowers. By using this light it is possible to arrange house plants as a decorative part of a room instead of limiting them to windows. The bulb increases the temperature of the plant a few degrees, but does no harm.

The Boyce Thompson Institute of Plant Research and the United States Department of Agriculture have been studying illumination of plants for several years. They have found that most plants will respond to sixteen to eighteen hours of illumination out of every twenty-four. An electric lamp which throws a light directly on the growing part of the plant increases its decorative possibilities and stimulates its growth.

Experiments have also been made successfully with plants placed in the direct glow of a reading lamp. If the lamp is used frequently enough, it will provide sufficient illumination to keep many plants healthy without any direct sunshine.

Some of the plants which respond to supplementary light are begonias, geraniums, African violets, tulips, cyclamen, hyacinths, pteris and Boston ferns, and ivy.

DAHLIAS shown on these pages are among the new varieties in bloom for the first time in New York, at the Botanical Garden.

Pot o' Gold, a hybrid developed by the Chappaqua dahlia gardens, is an infor- (Continued on page 52)



Pot o' Gold dahlia, new this year

ROYAL FERN has originality, as well as elegance. It is just one of the many distinctive Libbey designs, ranging in price (for a dozen goblets) from \$10 to \$2500



Libbey
C R Y S T A L

**This renaissance of splendid living
deserves the glory of fine crystal**

IN THE days when polite living was a matter of concern, Libbey provided beautiful crystal for the best homes in the land. Now that the pendulum of custom has swung back, and men and women find a new delight in gracious ways and things, Libbey resumes its leadership.

Our crystal is as beautiful as when your great-grandmother bought it. But it is executed in the gay modern designs, so exciting to this new generation, as well as in the traditional forms. There are only a handful of workmen in the world skilful enough to fashion crystal such as this.

You can see it now . . . on the tables of America's smartest hostesses, and in the shops. Crystal of great clarity and brilliance . . . in designs of grace and imagination . . . hand-blown, hand-cut, by masters of the craft. Glass to grace any setting!

Yet, beginning as it does at ten dollars a dozen, Libbey crystal is well within the reach of the modest income. The Libbey Glass Mfg. Co., Toledo, Ohio.

This label, in blue and white, identifies all Libbey crystal



SOMALILAND • BOMBAY • INDIA • CEYLON

MADRAS • SUMATRA • BANGKOK • SIAM • SINGAPORE • JAVA • PENANG • PHILIPPINES • BALI • MANILA • HONGKONG • SHANGHAI • CHING WANG TAO • CHINA • KOREA • NAGASAKI • HAVANA • PAK NAM • PANAMA • BALBOA • COLOMBO • CUBA • CALIFORNIA • JAPAN • MIYAJIMA • COLON



The
RESOLUTE
Queen of Cruising Steamships
Sails on the 1934
WORLD CRUISE
from New York January 14

Over Highways of History and Romance

Eastward is our course, meeting ideal seasons of all lands. And Eastward, also, is the course for swift succession of important places. This itinerary covers the "headline" ports of the ancient and modern world — on the Mediterranean, in Asia and the Far East. More lands, more ports than on any other World Cruise of this year!

Rates—lowest ever offered for this world cruise on the Resolute—start at

\$1200

29 Lands—40 Ports
137 Days

Truly, the "Voyage of Your Dreams" at undreamed of low rates!

This on a spacious ship, of airy cabins, delightful social rooms, broad decks—built for utmost comfort in pleasure cruising. Famed, also, for cuisine and service.

Excursions may be made independently, or a complete, de luxe program under our management available at

\$500



HAMBURG-AMERICAN LINE

39 Broadway, N.Y. & Principal Cities

CONSULT YOUR TRAVEL AGENT

Common or Garden Talk

(Continued from page 50)



The top of a single plant of white Alaska dahlias

mal decorative flower, clear brilliant yellow. This same garden has exceptional luck with white *Alaska*. One plant had twelve flowers in bloom at once last season, each flower from six to eight inches across.

White Wonder is a vigorous white decorative dahlia, grown by J. A. Kemp. Another of Mr. Kemp's dahlias which is being brought into bloom at the Botanical Garden for the first time is an ochraceous-buff flower with stripes of brilliant spectrum red. It is called *Hazel Chapman*. The *Monmouth Pennant* is orange and white. *Monmouth Champion*, brilliant orange, is not new but is still considered one of the finest recent novelty dahlias.

RINGWOOD MANOR is the thousand-acre estate in New Jersey originally owned by Robert Erskine, surveyor for George Washington. When I visited it last week, the Manor garden seemed as authentic a relic of Revolutionary times as the old cannons on its lawn, or the massive iron chain which was stretched across the Hudson at West Point to block the British approach. There is an avenue of elms planted to celebrate the Treaty of Ghent. There are water gardens, and behind the old Manor house, formal gardens.

Gnarled old magnolias have underneath them the largest autumn crocuses I ever saw, growing like fun-gus. Everything in the garden seems timeless, as if, by growing alone so long, it had become a part of unplanted nature. I cannot be persuaded that the rows of cabbages in the vegetable garden were actually set out there this year, or that they will ever be eaten.

Descendents of Peter Cooper and Abram Hewitt, who have owned Ringwood for years, were great horse-men. A few years ago forty carriages from the estate were given to Henry Ford's Museum. Some of them went back to 1760. There was one in which the Prince of Wales rode and another that had carried General Grant. Harness and blankets to match the carriages and saddles went with them. One of the rose gardens, hedged about with high shrubbery, has on each of its four sides an iron wire arch. High in the tangle of

TRAVEL SERVICE

It is time and detail saving to make your steamship, hotel, private motor and other travel reservations through an American Express travel office. Merely outline your wishes, and men experienced in the technique of arranging travel will carry them out.

American Express offices in foreign lands provide a business headquarters and mail address for you en route. You will also be free from many foreign exchange regulations if you carry your funds in the form of

AMERICAN EXPRESS TRAVELERS CHEQUES

For sale at banks and Express offices



6 Lessons in Modern Decorating

each a large, finely printed and illustrated booklet, and all prepared by an outstanding authority, are a part of the

ARTS & DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

If you are interested in Modern furniture and decorations, especially if you are thinking of using them in one or more rooms in your house, these six lessons will render you invaluable service.

They will tell you exactly what the Modern is, and what it is not; how and why it came into existence; how to identify the work of the various European and American designers; how to use the Modern in combination with other styles; how to make a room or a house completely Modern throughout.

On Page 64 you will find a description of this very remarkable home study course in interior decorating. Turn to it now and read it carefully.

Then mail the coupon you will find there for complete information. There is no obligation; you are certain to find it interesting.

leaves on these arches are decayed skulls of horses, two on each gate. They were placed there, according to Erskine Hewitt, who now owns Ringwood, as nests for the wrens. The eyesockets in the skulls make doorways just the size to suit wrens, he explained. The wrens sport among the clematis and roses on the arches and raise two families every season. Whenever a horse died at Ringwood Manor his head was given to the wrens, and his body to the grapes—buried to enrich the soil of the arbor.

ORCHIDS recently started moving out of Brooklyn at the rate of several vanloads a day. The Schlegel Nursery, one of the largest orchid houses in this country, is moving its 38,000 plants to Westwood, N. J.

An orchid is done up rather like a badly wounded ambulance patient for such a trip, with each individual bloom carefully wrapped in cotton. Long spray orchids like *cymbidiums* and *oncydiums*, have dozens of little flowers on each spray.

The new orchid house at Westwood has wire shelves instead of wooden ones for the pots, with heating apparatus running underneath. Arthur E. Mills, nursery superintendent, expects to do some hybridizing. One of his ambitions is to breed a blue *cattleya*.

PENNSYLVANIA, the last state in the union to make up its mind about an official flower, has finally chosen the mountain laurel. Two bills were left on Governor Pinchot's desk, one designating the azalea and one the mountain laurel. He chose the laurel.

The laurel is one of the most interesting flowers botanically, because its propagation machinery is so clearly revealed in its face. Inside the cup shaped corolla are ten dark pockets into which the ten stamens and anthers fit. The filaments of the stamens bend outward under a spring-like tension until some visiting insect sets free the anthers from the pocket. Then with a quick trigger-like motion the anther is thrust toward the center of the flower where it strikes the hairy insect and doses it with pollen. This is carried by the insect to the stigma of another flower.



White Wonder, a vigorous decorative dahlia

A STUDY IN FINE BUDGET ROOMS FOR THOSE WHO MUST ECONOMIZE



Budget Room #16 illustrated in our Budget Room Catalogue

With a view to demonstrating that the furnishing of really fine rooms need not be expensive, we have prepared an interesting Catalogue of Budget Rooms. Those who may wish to exercise strict economy and at the same time gratify their tastes for lovely things will find in this book many inspiring suggestions. In assembling the groups, illustrated throughout, we have adroitly balanced costly pieces against inexpensive pieces, genuine old pieces against new copies, large pieces against small pieces, always keeping one eye on economy and the other on achieving the most delightful decorative effects. Accredited Dealers and Decorators are invited to send for a copy of this interesting catalogue. "Fine Rooms on Small Budgets."

Albert Grosfeld

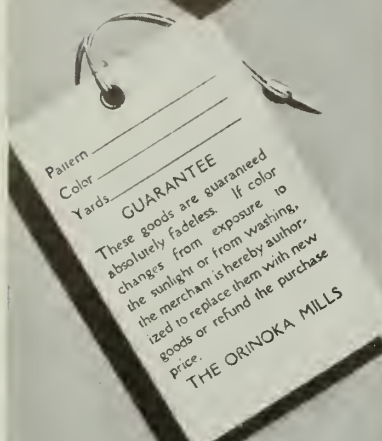
GENERAL OFFICES AND SHOWROOMS

NEW YORK—320 East 47th St. (Between 1st & 2nd Aves.)

CHICAGO Showrooms—660 Cass St. (No. Wabash Ave.)

LOS ANGELES Showrooms—207 North Vermont Ave.

This tag
is your
Guarantee



Orinoka draperies are beautiful, luxurious, exquisitely designed (your own good taste will tell you that.) But they are sternly practical, too. Orinoka Sunfast Draperies will not fade, for their beautiful colors are yarn-dyed by a special process, and are guaranteed, unequivocally, by the small tag attached to every bolt. Look for this tag. In the end, it may mean more to you than the amount of your investment.

Orinoka
SUNFAST
DRAPERIES . . . Colors
guaranteed sun. and tubfast

May we send you a complimentary copy of the Orinoka booklet?

THE ORINOKA MILLS
183 Madison Ave., New York

Gentlemen: I should like a copy of the Orinoka booklet, "Draperies and Color Harmony." F-1

Name _____

Street _____

City _____

State _____



Neptune's Creatures

are etched in glass on the walls of Elsie de Wolfe's private mirrored bath in Paris.

. . .

Whether you seek a new note in bathrooms or the complete redecoration of your home, consult Elsie de Wolfe... the foremost interior decorator in the world. No problem is too large... no budget too small for her consideration. And the stamp of authority is on everything she does. Consultations always welcome.

Elsie de Wolfe
Elsie de Wolfe, President

INTERIORS
677 FIFTH AVENUE
NEW YORK



FROM THE SMART SHOPS AND GALLERIES

Window Shopping

DECORATORS and the shops, come autumn, offer a number of prescriptions for rejuvenating your windows. New materials, new tricks of hanging. The biggest news of course is cellophane. It made a shy appearance last season, but nothing like this curtain of bronze knitted cellophane cloth with a wide border of bronze transparent velvet. It was designed by Whittier Draperies for the new drapery department of James McCutcheon and Company, Fifth avenue at 49th street. It is \$59.75. The table is from Kittinger Company, 385 Madison Avenue, and is \$30. The white dove is one of a pair which Mary Barlint, 797 Madison avenue, has for \$15.



PHOTOGRAPHS BY NORMAN TANNER

BUT if you want something on the lush side with individuality plus. Bruce Butterfield, 55 East 52nd street, may prescribe a few Victorian ruffles and fringes, topped by a classic valance hung in sculptured folds. The curtains are white organdie with fluted ruffles and long pink fringe cascades down them. The valance is grey satin faced with pink. Both cornice and radiator top are of mirror and a green and gold urn completes the ensemble. It is a custom-made job and the cost varies with the size of the window.



There's much to know about the



Library paneled in Walnut Flexwood, and designed by Ambrose C. Cramer, Inc.

New flexwood

thin wood in its natural form and figure mounted on cloth and made flexible for direct wall application.

Designers and decorators are now turning to Flexwood to achieve unusual modern effects at relatively low cost.

Many rare, exotic woods are now available in the new waterproof Flexwood.

The new waterproof Flexwood is completely permanent on curved or flat surfaces.

Over 3,000,000 feet of Flexwood have been used by such noted decorators as Donald Deskey, Elsie Cobb Wilson, Mary Howard, Lessman Inc., and others equally prominent.

... For further information, consult your decorator, or write to the United States Plywood Co., Inc., 103 Park Avenue, New York



More economical than house-keeping, as comfortable and quiet as your home. Relieves you of the daily details of living. Before making your Winter plans, look through the Barclay. Rates are commensurate with the times, term leases being especially attractive.

The BARCLAY

111 EAST 48th STREET

WARREN T. MONTGOMERY—Managing Director

Discerning people who wish to live luxuriously but not expensively will be

At Home
After September First
at
The New Weston
Madison Avenue at 50th Street
New York City

In delightfully furnished suites of two, three, and four rooms. Some with serving pantries and all with complete hotel service.



A conservatively appointed hotel where the cuisine, service and rates are unequalled in New York.





TOWN HOUSES HIGH OVER NEW YORK

The modern, sensible solution to smart town living

Living-room by Jacques Bodart



THE TOWERS OF THE

WALDORF-ASTORIA

PARK AVENUE • 49TH TO 50TH STS • NEW YORK



ARE YOU SEEKING A SCHOOL?

TO THOSE seeking guidance in selecting a school or college we suggest that they refer to the Special School Section of the current issue of Harpers Magazine now on sale.

In this issue will be found the announcements of many of the best schools and colleges—academic, preparatory, finishing, junior college, military, and special schools. A wide range of schools in all localities, to fit all purposes and purses, that will help you in the selection of the one best suited to your needs.

Our School Bureau will be glad to aid you in solving your particular school problem and will send you free its School Booklet in which will be found many helpful suggestions.
Address Educational Bureau

HARPERS MAGAZINE

49 East 33rd Street

New York, N. Y.

THE **Surrey**
HOTEL

20 East 76th Street New York

RH. 4-1690

A
PLEASANT
LUXURIOUS
COMFORTABLE
CONGENIAL, SUNNY
COURTEOUS, DIGNIFIED
WELL-MANAGED, MODERATELY
PRICED PLACE TO LIVE, FURNISHED OR UNFURNISHED, SERVING
PANTRIES & UNEXCELLED CUISINE

We'd like awfully to follow you around ! ! !

to Florida or California, to Banff or Macleod, to Europe or Asia or Africa wherever and everywhere you go during the next twelve months we'd like to chase along after you

popping in once every month to bring you greetings from home and all the news of all the newest and smartest things and ideas in furnishing and decorating.

Don't depend upon finding us on newsstands everywhere. We're not. Send us your subscription (\$6 for one year, \$3 for six months) if you are not a subscriber now, and notify us of each change of address. We'll follow you—to the ends of the earth.

ARTS & DECORATION
578 Madison Ave. New York

FROM THE SMART SHOPS AND GALLERIES

HERE is one of the draperies originated by W. & J. Sloane, Fifth avenue and 48th street, for their fall decorating show. It is eggshell sudenette, edged with fringe of small crystal knobs. The valance is triple draped over a black rod, shaped like a cupid's bow. The draperies with the bow are \$57. The console table is \$130, and the side chair, \$115.



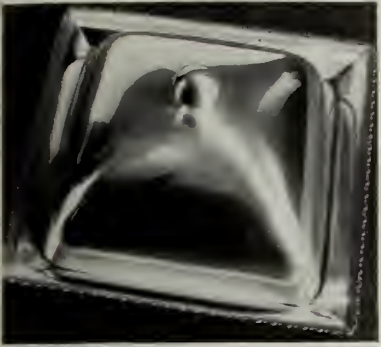
WOVEN cellophane lends itself well to crisp vertical folds. This blue cellophane drapery, which you will find at B. Altman's, owes its tailored effect not only to the material but to the cylindrical pleats at the top. It is lined with a silver gray sateen, and a wide band of white taffeta falls in graceful folds on the floor. \$30 a pair.



MOIRE will always be good and safe, and this ready-made beige curtain with a wide dark brown band around two sides gives it a fresh turn. It is simply done. The top pleats are gathered in groups of three, and the curtain is draped back at its natural waistline, or halfway from floor to rod. At McCutcheon's, Fifth avenue and 49th street. Price, \$29.75.



Silver



WE have put square toast in round dishes for generations, because the English prototypes were made for muffins and scones, and now International Silver, 9 Maiden Lane, produces a square dish exactly the shape and size for regulation bread—just the thing for the guest-room tray. Price, \$25.



THE name of Paul Lamerie is a powerful one to connoisseurs of old silver, so the Watson Company, 347 Fifth avenue, have based their latest design on one he made for the court of George II in 1739. And of course they christened it Lamerie in his honor. It has dignity and formality, and is heavy to the hand as well as distinguished to the eye. The forks are \$65 a dozen; the large knives, \$70; large spoons, \$50; teaspoons, \$24.



THE trend towards simplification shows itself nowhere quite so plainly as in the new designs of flat silver. Here is the Cascade pattern just launched by the Towle Manufacturing Company, 20 West 47th street, slender of line and sparse of ornament. Dinner knives and forks shown are \$40 and \$42 a dozen respectively; the large spoons, \$51; teaspoons, \$20.



THIS large fruit bowl has sweeping lines and curved handles. Both it and the relish dish are strictly modern in feeling, and are \$29 each. From Reed and Barton, 4 Maiden Lane.

The SHERRY-NETHERLAND



Living-room in soft greens and beige



Bedroom in restful blue and rose



Superb view of Central Park

3-Room Residence Apartment

High over Central Park . . . with a magnificent view of the rivers and New York from two exposures. Furnished and arranged in the private-home manner. Living-room. Master bedroom with boudoir dressing-room. Guest bedroom and bath. Maid's room and bath. Wardrobe closets. Serving pantry. A charming, individual home, with freedom from household cares and investments. By day, month or year.

FIFTH AVENUE AT 59TH STREET • ON CENTRAL PARK • NEW YORK



wintering in the warmth

while at home the bleak
wind sings in the naked
trees . . .

You'll know that urge some-
where between football and
baseball, elections and Easter
—and now is the time to
plan ways and means . . .

a fine, fast train
a Fred Harvey diner

perhaps an Indian-
detour roundabout
Santa Fé, New Mexico,
or the

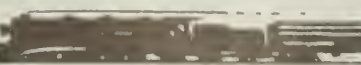
Grand Canyon of Ari-
zona — by Pullman to
the rim—

and then ho! for

CALIFORNIA and so. ARIZONA

Play knows no winter all
down the mellow Pacific
coast from the Golden Gate
to the Mexican border—or
from the ranches and desert
oases of southern Arizona,
to the Palm Springs area
and amazing Death Valley

The famous Chief heads a
whole tribe of fine Santa Fe
trains . . . California-bound



W. J. BLACK, P. T. M., Santa Fe System Lines
1205 Railway Exchange, Chicago, Ill.

Please send booklets concerning Santa Fe trips
and trains.

Name

Address

EXHIBITION

33 MODEL ROOMS
OF MODERN
FURNITURE
and Furnishings
...including the
MODERN HOUSE
by Kiesler...com-
prising the largest
exclusively
Modern Display
in America.

MODERNAGE

NOW AT 162 E. **33** RD ST.



... most brilliant,
most cosmopolitan
of winter resorts . . .

The social migration begins in the Fall
... to Cairo, lovelier and more infinitely
varied than the Bagdad of Haroun-al-
Raschid . . . to the resorts of the ageless
and incomparable Nile. And on that
river . . . to Luxor, Aswan, and on to
the Second Cataract . . . Cook's own
fleet of luxurious steamers and dha-
beahs forms the paramount transporta-
tion service . . . regular schedule begins
Nov. 29. Plan now to winter in Egypt
... and to include in your stay the most
famous river voyage in the world. Let
us give you complete information.

COOK'S THOS. COOK & SON
WAGONS-LITS INC.

587 Fifth Avenue, New York and Branches

SILVER, Continued

ANOTHER pattern which
makes its début this sea-
son is Rose Marie, which com-
bines the restraint of a classic
column with a single formal-
ized acanthus leaf. Gorham, 6
West 48th street, manufac-
tures it. The large forks are
\$48 a dozen; the knives, \$42;
large spoons, \$4.50 each; and
teaspoons range from \$11 to
\$20 according to weight.



TOWLE Manufacturing
Company's newest teapot
is part of a sterling teaset
adapted from an old Eight-
eenth Century pattern. Its
beautiful workmanship and
pleasing lines have led to its
being given the name of
Craftsman. The entire teaset
of five pieces is \$125, the tea-
pot alone is \$125.



Table TALK

CORNING Glass Works,
501 Fifth avenue, keeps
doing exciting things with
"Ivrene." It used to be some-
thing of a step-child, used for
light shades in the late gas jet
era. Now it steps out as vases
and bowls, with a Nineteenth
Century turn of mind. This
calla lily vase is \$9.



THIS new design by Walter
Dorwin Teague combines
a delicate bowl with a sturdy
and substantial pedestal of a
heavy crystal disc. The pattern
of stars and dots is etched
on. They are made by Corning
Glass Works, 501 Fifth avenue.
The goblets are \$12 and \$36 a
dozen; the cocktail glasses are
\$33; fingerbowls, \$10; and
the plates, \$36 a dozen.





THE border of this Royal Doulton dinner plate is done in shades of dove gray, with a pinstripe of a bright spring green. The other plate below it is also a new pattern, with the predominating color in yellow. William S. Pitcairn, 104 Fifth avenue, has just received them from England. The modern gray plates are about \$40 a dozen and the yellow ones are about \$12.



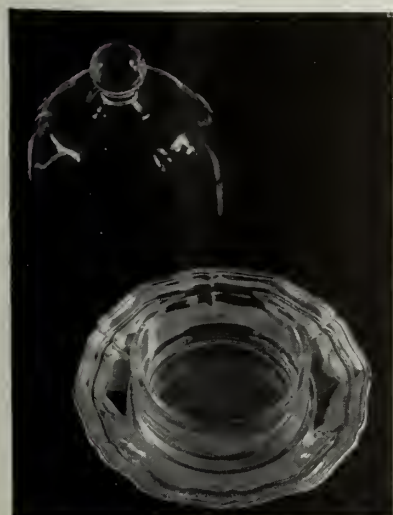
LIBBEY has worked out an unusual combination of clear and milky glass bowls and compotes resembling a morning glory in blue and pink and green, the whitish opaque portion of the glass forming the veins of the bloom. The bowl is \$15, the compote is \$6.50, and the candlesticks are \$12 a pair. At Ovington's.



THESE ripply crystal plates and pitcher from Czechoslovakia have curved flutings which give them a watery appearance. Large plates, \$7.50 a half dozen, smaller ones, \$3 for a half dozen, bowls are \$3.50 for six and the pitcher is \$7.75. The crystal spoons are \$2.25 for six.



IN autumn when tables flourish with the russet of fall flowers and bright leaves, copper service plates are right at home. A hand hammered copper plate like this one from Gerard, 270 Park avenue, is \$8.



FOR the breakfast tray for the guest room this small individual butter or jam dish in chromium and glass. It is about four inches in diameter. Lewis and Conger, Sixth avenue at 45th street, has it for \$2.10.

RITZ- CARLTON HOTEL NEW YORK



WORLD FAMOUS

for the excellence of its service, cuisine and comfort. Whether your stay is for a night, a fortnight, or longer, nowhere else at the tariff can you find the same atmosphere and luxury.

MADISON AT 46th
in the heart of the fashionable shopping and theatrical district.

THE RITZ-CARLTON OF BOSTON
UNDER THE SAME MANAGEMENT

A. MARCHAND
INC.

Lighting Fixtures of Distinction



680 Fifth Avenue, New York

NEW FURS BY JAECKEL



CIVET CAT

BROADTAIL
WITH SABLE



MINK FLANKS

JAECKEL FURS while breathing the quality and the workmanship that is their birthright, manage to maintain a young dashing attitude that make them beloved of the smart younger set.

Ja e c k e l

546 FIFTH AVENUE • NEW YORK

WHERE LIFE IS *Lived Fully*

IN pent houses surging with their modern tempo. Or in broad lawned mansions of calm dignity — Wurlitzer Residence Pipe Organs are equally at home.

Played by hand, or electrically with rolls, you'll find the tonal qualities of this compact organ richly colorful.

Write today for our interesting brochure.



PRICED FROM \$5600

WURLITZER

Residence Pipe Organs

120 West 42nd St., New York City

SOLUTION

The world is full of disconcerting things. Chiefly among them may be listed: children who show off, purple wall paper, the stock market, burnt toast and a weekend without The New Yorker.

The New Yorker has, and rather creditably too, we think, taken the weekend for its own. Whether you be host or guest, it will serve as a gracious and provocative asset to one whose discrimination equals your own.

You may not be able to do much with children who show off; nor with purple wall paper. And heaven knows you can't cope with the stock market or unburnt burnt toast. But you can, and we hope you do, see to it that each weekend finds you either greeting with or being greeted by that publication of publications,

**THE
NEW
YORKER**

25 W. 45th St., New York

TABLE TALK, *Continued*

MOTHER of pearl may hark back to Victoria's time, but we still find bowls like this for shrimp cocktail or fruit. From Charles Bermann, 225 Fifth avenue. Shell plate \$2.50; the bowl, \$1.40; small bowl, \$.80; and the spoon is \$1.30.



ROYAL COPENHAGEN. 169 West 57th street, have this coffee set. The pot is \$4.15, the sugar bowl, \$1.40; creamer, \$1.30; tray, \$1; and the after-dinner coffee cups are \$.75.



LIBBEY GLASS, 60 East 42nd street, decided to make several different patterns in this new shape, which has already proved so popular. They are all \$45 a dozen. The pattern on the right is from Ovington's, Fifth avenue at 39th street.



For the HOSTESS

GUEST towels made of fine white linen with bright calico and gingham figures appliquéd on them. They make nice bridge prizes, and then, perish the thought, December 25th is coming. They are \$.59 apiece, from Leacock and Company, 230 Fifth avenue.



THIS was designed to keep the boiled eggs warm at English high tea, but we adapt it for Sunday breakfast in the country when arrivals are uncertain, or for the hunt breakfast. Hot water is poured in bottom compartment. Lewis and Conger has it for \$8.50.



THE old-fashioned silver muffin dish shape now appears in chromium, as the perfect caviar dish. The hemisphere at the bottom is filled with ice, and the little glass tray, plus caviar, rests coolly upon it. It is from Saks-Fifth avenue, and is \$7.50.



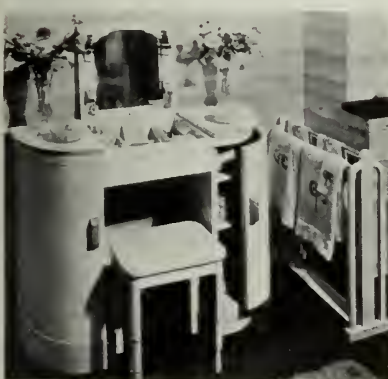


IF you are musical and write letters, try this ensemble on your piccolo. Antique Worcester inkwell decorated with musical instruments, and stationery with a piano key motif. Inkwell from Guitel Montague, 579 Madison avenue, \$25. Paper from Z. and W. M. Crane, \$3.50 for two quires and envelopes.



MAISON DE LINGE, 844 Madison avenue, has this luncheon set made of heavy brown linen embroidered in bright green, blue, and tangerine blocks. The pattern is called Navajo. Pieces come separately or a set for eight people may be had for \$5.64.

About the *House*



THIS dressing table with cupboard and clothes hamper is made to be used in the bathroom but it is good looking enough to go in the bedroom. Lurelle Guild designed it for C. F. Church Manufacturing Company, 40 West 40th street. In the center is a vanity box with automatically illuminating lights on either side the mirror. Only \$39.50.



THE smartness of black and white has invaded comforters. Lustrous white satin is made sophisticated by a narrow line of black piping. Designed by Palmer Comfortables for R. H. Macy and Company. It is \$29.94.



YOU can thank the elephant for these two little tables. One is made from white elephant hide with gunmetal legs and crystal knobs, and the other is made from ivory, natural ivory legs and knobs and sheet ivory composition top. About 24 inches high. \$65 apiece at McMillen, 148 East 55th street.



NO, these are not the crown jewels, they are simply crystal loops for draping back your curtains—strings of large crystal beads, cut square or round, and about two feet long. Jones and Erwin has them for \$15 a pair.

YOUR RESIDENCE *for the winter season*

HENRY A. ROST
Managing Director



JOHN D. OWEN
Manager

The lofty ceilings and great spaciousness of The Plaza suites rarely can be enjoyed elsewhere—a cuisine indisputably the choicest in America—an established reputation—in other words, a perfect winter home.

With surface and subway transportation at the door, The Plaza is ideally situated at 5th Avenue and 59th Street, facing the attractive vista of Central Park.

Moderate rentals still prevail.

THE
PLAZA
fifth avenue at 59th street
● NEW YORK ●

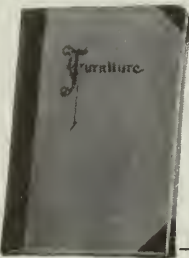
One of the many Marble Mantels in our Showrooms

VISIT OUR SHOWROOMS

where hundreds of beautiful mantels, in all colors of marble and of different periods, are on display.

Rare antique Marble Mantels, also reproductions, Old Pine Wood Mantels, Old Doorways, Bronze and Iron Grille entrance doors, etc.

De Olde Mantel Shoppe
(J. W. Johnson Co.)
251 East 33rd St. New York City
Tel. LEXington 2-5791
Formerly at 14th St. & 9th Ave.



\$1.00 Worth Double

174 pages, 30 chapters with glossary and chronology of furniture styles in England, France and America with contemporary historical events. 250 illustrations of typical pieces and characteristic motifs.

Book on Furniture

A book of period furniture styles that should be in every home library. Brief, accurate and complete. A hand-book for the student, architect, decorator, and an interesting story for the layman. Highly endorsed. Now in its sixth edition. Handsomely bound and printed. \$1.00 postpaid.

CENTURY FURNITURE CO.
48-J Logan St. Grand Rapids, Mich.

B A G S

ENVELOPE PURSES
and KNITTING BAGS

Prices range from \$5.00 to \$8.75. 7 1/2" to 9 1/2" Frames, sizes on bags, illustrated.



Especially distinctive, individually handmade of fine materials, personally selected, guaranteeing you a quality not possible to find elsewhere. Samples of materials and linings sent on request.

Reference: Newton Trust Company, Newton Centre, Mass.

MRS. FRANKLIN McKEY
161 Beacon Street, Boston, Mass.
Established 1915



Reproduction of an old English Mahogany Canterbury in Fine Old Antique Finish

\$12.75

ONE of the largest collections of antiques and reproductions in this country. Prices range from \$3.00 to \$3,000.00.

LARS
Interior Decorations and Antiques
NOW IN THEIR NEW AND ENLARGED GALLERIES
419 FIFTH AVENUE AT 38TH STREET

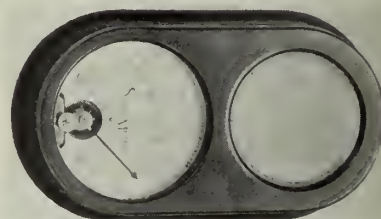
ABOUT THE HOUSE, Continued

A TABLE like this is ideal for a small apartment, where it may be living room table, desk, or dining table for two. And of course its white crackle leather finish and mirror top make it a smart addition to any modern home. The chairs have lemon yellow seats. The table at Macy's is \$46.98; the chairs, \$19.98 each.



GOULD STUDIO

THE Sight Meter measures your reading or working light, and tells you whether it is right scientifically for your eyes. The Sight Light Corporation, Chrysler building, makes it for between \$14 and \$20.



THIS year wallpapers supply sprawly ferns and leaves for the courageous modern, and tight formal lattice papers for the classic mood. Two papers by Imperial Paper and Color Company, 350 Madison avenue: Leaf paper is green on white, the lattice red and blue on beige. \$.75 and \$.60 a roll respectively. Both are washable. Imperial Paper and Color Co., 350 Madison avenue.



TWO wallpapers very much in the modern mood. This silver striped paper is washable, however, and gives a quaint flavor to Victorian rooms. The plume design is in black and white, but may be had in other colors. Both papers are from M. H. Birge and Sons, and range from \$.70 to \$1.05 a roll.



GRINDING your own pepper is the stamp of a connoisseur just as grinding your own coffee is. Here's a little pepper mill in chromium which will go with your most modern salad set, or with the traditional wooden bowl. It is a product of M. Wille Art Goods, 230 Fifth avenue. Price \$6.50.



ABOUT THE HOUSE. *Continued*



THE pentray of this walnut desk set has a barrelshaped inkwell in one corner which opens in the center. This and the rectangular inlay box are from Weil-Freeman, 225 Fifth avenue, and they are \$4 each.



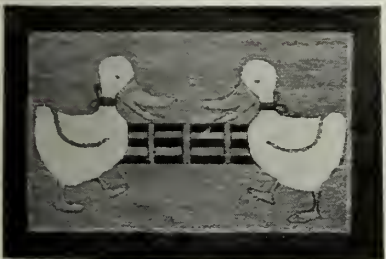
THESE two strange looking gadgets are an ingenious never-spill punch server and a chromium ice egg about five inches long to keep ice from melting in the drinks. The

ladle has a hole in the bottom of the glass bulb. They are both from Hammacher-Schlemmer, 145 East 57th street; \$4 for the ladle, and \$4.25 for the ice-container.

Juvenilia



THIS child's screen is inspired by the story of Bambi, the baby deer. Here he is with his mother, and above are tracks where movable letters may be inserted, to spell out words and sentences. The screen was designed by "Markie" and you'll find it at Abercrombie and Fitch, 45th street and Madison avenue, for \$10. The wooden alphabet sets are \$3, and the express wagon is \$2.



DR. GRENFELL'S Labrador Mission did this quaint scene for a child's rug. Ducks are white on a beige background with a wide green border. At the Grenfell Labrador Industries, 370 Fourth avenue, for \$10.



MEET baa-baa black sheep and the house that Jack built and all the familiar friends of the very young here on this amusing nursery wall paper. For an older child, the little flowerpots on the other paper are attractive. Both papers have the cardinal virtue of being washable. M. H. Birge and Sons has them for a little less than a dollar a roll.

Old or New?

Original mahogany Canterburies, now used as magazine racks, are rather coarse as a rule, and when we find such a beautiful specimen as this one, we copy it.

Surely it is better to possess a hand-made copy of lovely design, than a crude piece of no beauty, even though it be an old one. Visit our new showrooms and see our latest importations of antiques, and hand-made reproductions.

*Sales are made only through
Decorators or Dealers.*

Trevor E. Hodges, Ltd.

204a EAST 47TH STREET
NEW YORK CITY ELdorado 5-5254



PURITAN-ARTCRAFT Furniture Studios Inc.

45 East 34th St., New York City

Furnishings for the Home

Modern and Period Furniture designed, made to order, finished or unfinished, painted and decorated to match any color scheme. Draperies, upholstery and restoring furniture. Our Shopping Department is at your service.

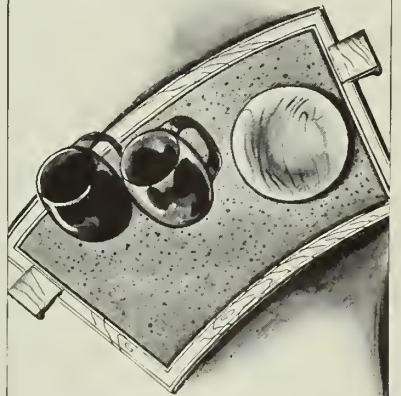
Our Contract Department will estimate the cost for the complete furnishing of your home, a single room or the execution of special designs and odd pieces.

Visit our new store

Booklet on request

PURITAN FURNITURE SHOPS INC.
and the
ARTCRAFT FURNITURE CO.

Renol



Cork & wood beverage tray
\$12.50

RENA ROSENTHAL
485 MADISON AVE.. NEW YORK CITY

MONTLLOR BROS. EST. 1909

SPANISH ANTIQUES

OBJECTS
OF ART
DECORATIONS

768 Madison Ave. at 66th St.
New York



COLORTONE

▲FURNITURE ▲ACCESSORIES▲

193 LEXINGTON AVE

Making living more interesting



"Even though I may never commercialize anything I've learned, it has made living immensely more interesting. I have nothing but praise for this course."

So wrote a lady when she recently completed our course in Interior Decorating. Another wrote in similar vein:

"It is difficult to express what this course has meant to me. Even the magazines I read are more interesting."

We have hundreds of such voluntary tributes. Here are extracts from just a few more:

"How I wish I might have come upon it years ago. I would have saved not only my pocket book but my feelings as well."

"The course has far exceeded my expectations. To me it is intensely interesting as well as being stored with concentrated information."

"I cannot explain to anyone just how much this course has helped me and what I have gotten out of it. It could not possibly be more explicit."

Just a few minutes a day of thoughtful reading
will add greatly to your enjoyment of life.

EVERY DAY of your life you come into contact with innumerable forms of beauty—in your own home and your friends' homes, in shops and stores, in the fine hotels, and elsewhere. Are you always conscious of it? What would it mean to you to have all this beauty suddenly become *vivid*, through a new awareness on your part, as if you had suddenly been given new and better eyes with which to see? What would it mean to you to be able to use the creative talent that you know you have—to be able actually to express the power to create beauty that you know

you have within you? Creating beautiful rooms is as truly the expression of artistic talent as is the painting of pictures. The walls and floor and ceiling are your canvas; furniture, floor coverings, wall coverings, draperies, lamps and the other accessories are your paints. If you know how to use them—if you know the laws and principles of interior decorating and of color and color harmony, if you know furniture and period styles—the finished room is a genuine work of creative art, and your joy is that which only the artist can know.

THE ARTS AND DECORATION HOME STUDY COURSE IN PERIOD AND MODERN INTERIOR DECORATION

was created more than ten years ago to meet an insistent demand on the part of our readers. Since then more than four thousand cultivated men and women have subscribed for it.

Most of them wanted it for its cultural values, and for the money it would save them and the greatly increased pleasure it would give them in the furnishing and decorating they would do in their own homes. But quite a number of others subscribed because they wanted a career of their own, a new interest in life. And what career could be more delightful than one which brought them into intimate contact with the most beautiful creations of architect, artist and craftsman?

The Course consists of 30 lessons. Each is a large, finely printed, profusely illustrated booklet. (A fine binder is furnished for the

preservation of these lessons as a permanent reference library.) There are also three standard, supplementary text books teaching the practical side of drapery cutting and making, mixing of paints and colors, and finishing walls. And there are samples of all important fabrics used in draperies and upholsteries. Painsstaking individual instruction is given throughout.

The course can be taken easily, in your spare time, in 48 weeks—in half the time if you wish to double the time given to it each week. The cost is very moderate and will repay itself many times in the money the knowledge will save you, even if you never use it professionally. It is the finest course of its kind in existence, in our opinion; and if you genuinely care for beautiful things you will not find a dull minute in it but will thoroughly enjoy every lesson.

Arts & Decoration Home Study
Course in Interior Decoration
578 Madison Ave., New York, N. Y.



A&D 10-33

Send me your new free brochure and folder describing your course in Period and Modern Interior Decoration.

Name

Address

Let us tell you about this course. Let us send you a brochure, and other material, describing it in detail, with price and terms. Send the coupon now, while you are thinking of it. There is no obligation of any kind.



From Wallace Morgan's full-color cover; October issue of *THE STAGE*

"Curtain going up! Curtain going up!"

THE theatre is part of your winter program of social life, of course. This season more than ever. The New Deal is here. Business is revealing its silver lining. Our morale is attuned to enjoy life now and then for a change.

The 1933-34 season is here to meet the new mood. It is to be a season of color, gaiety, high spirits. Seven costume plays are now either on the boards or in rehearsal. Helen Hayes, Katharine Hepburn, and Nancy Carroll have returned to Broadway from Hollywood. Joe Cook has been communing with the soul of Edison and is exhibiting in *Hold Your Horses* more useless inventive genius than was ever before shown on any stage. The two most impudent musicals of last year—*Face the Music* and *Of Thee I Sing*—have launched successors for these October weeks; *As Thousands Cheer* and *Let 'Em Eat Cake*. Out of 141 new plays tried out by the summer theatres, forty-three have already been ear-marked for

Broadway, and we, who have seen most of them, can testify that they include a deal of gay comedy and spirited adventure.

THE STAGE for October tells the story of what is and what is soon to come in the theatre. And gives you several shocks. For example: George M. Cohan in his new psychological O'Neill part; all the eminent first-night folk of Broadway as misrepresented on the curtain painted by Sam Berman for *Hold Your Horses*; the gown of the month on the stage, with Jerry Maxwell's description of it; the inside story of how musical comedies come into being, told with deliberate malice in Don Freeman's lithographs; Mrs. Patrick Campbell, with cigar and Peke, cheerfully libeling the great actress Mrs. Patrick Campbell; and the hurry and worry and elation of a dress rehearsal caught unbeknownst to the actors and directors by Remie Lohse's faithful little camera.

The October issue is an ideal one with which to start your subscription.

THE STAGE

50 East 42nd Street New York City
ON PRINCIPAL NEWSSTANDS 25c
BY SUBSCRIPTION \$2.50



Refinement Evident in Every Detail

BUICK GIVES MORE AND BETTER MILES

. . . in Desert Heat—at Sub-Zero—under All Driving Conditions



Ask any Buick owner why he prefers Buick to other cars, and he will emphasize Buick's changeless dependability. Neither desert heat nor sub-zero weather, rough mountain trail nor smooth highway, makes any difference in Buick's ability to give *more and better miles*. How satisfying it is to the owner of a Buick Eight to know that the same fine performance which he enjoys today will be undiminished after many thousands of miles. How

gratifying to realize that all of these miles will be *better miles*, due to the superior qualities of the Buick chassis and Buick's Body by Fisher, with the Fisher Ventilation System. This is the kind of car you've always wanted—one that *satisfies your desires* by its finer quality, and *saves your purse* by its long, dependable performance. Make sure of *having what you want*, by ordering your Buick now!

The twenty Buick models are offered at moderate prices on convenient G. M. A. C. terms. When better automobiles are built, Buick will build them.



IN DESERT HEAT—Mr. Richard S. Milton, Glendale, Calif. . . . often drives his 1930 Buick into the Great American Desert, encountering temperature at 130 degrees . . . "Never any trouble from boiling or any other cause."



AT SUB-ZERO—Former Fire Chief Aug. Gerstung, Elizabeth, N. J. . . . "bucked one of greatest blizzards in New Jersey history with 1909 Buick, while other traffic was stalled for hours" . . . Car still with Department today.



IN POLICE SERVICE—Los Angeles Police Dept. . . . demanding speed, alertness, reliability, employs 53 new 1933 Buicks to patrol the city day and night . . . Los Angeles police have chosen Buicks consistently since 1926.



ALL DRIVING CONDITIONS—Atlantic Greyhound Lines, Charleston, W. Va. . . . have operated 57 Buick powered buses 14 million miles during last three years . . . "Never any road delays with our Buick jobs."

VISIT THE GENERAL MOTORS BUILDING, CENTURY OF PROGRESS • BUICK IS A GENERAL MOTORS VALUE

NOVEMBER 1933

THIRTY-FIVE CENTS

Arts AND Decoration





Cover Illustration from *The Stage*
for November

S. R. O.

THE trouble with the theatre is that there are too many hits and too many people buying tickets this year. If you are surprised at this, that is nothing to what Broadway feels. The lady in the picture got hers because she put her order in long in advance. But you probably were not so forehanded.

This state of affairs is most regrettable. But it is possible to do something about it. It is possible to subscribe for the one magazine which tells about all these plays practically as soon as they are on the New York stage. It tells about their plots

(but not enough to rob you of your enjoyment later). It spreads the high and thrilling moments before your eyes in pictures by New York's best photographers. It comments on them with a keen and good-natured criticism which adds to your enjoyment and sharpens your wits. And it tells you the gossip of Broadway and explains the backstage mysteries of this land of make-believe.

No. Reading *The Stage* is *not* as much fun as going to the theatre. But, while you are waiting for your chance to buy those seats, it is *next best*.

ON PRINCIPAL NEWSSTANDS 25c
BY SUBSCRIPTION \$2.50

THE STAGE

EAST 42nd STREET
NEW YORK CITY

MALMAISON combines Empire decorativeness with an effective simplicity. One of many distinctive Libbey designs that range in price from \$10 to \$2500 a dozen



Libbey
C R Y S T A L

The new pride in things of beauty warrants the splendor of fine crystal

WE'VE begun to replenish, not only our stemware, but our lives. And this new manner of gracious living embraces a return to the old standards for fine things. Inspired by the spirit of the times, Libbey has turned again to making the clear brilliant crystal that delighted your Mother and your Great-Grandmother. • Many of the patterns are in the traditional designs

that graced proud tables of other days. But many more are in the new exciting spirit of today. All of the crystal is hand-blown, hand-cut by masters of the craft . . . of whom there are only a handful in the world. • It is in the shops now. You will want some for your own. For crystal of such sparkling fire, in designs of such imagination and such charm, is a rarity to

be cherished always. • And, beginning as it does at ten dollars a dozen, Libbey Crystal is well within the reach of the modest income. • Agnes Foster Wright, famous hostess and nationally known interior decorator, has prepared an attractive booklet for us on the correct glass service for all occasions. May we send you a copy . . . free? The Libbey Glass Manufacturing Company, Toledo, Ohio.

This label, in blue and white, identifies all Libbey Crystal



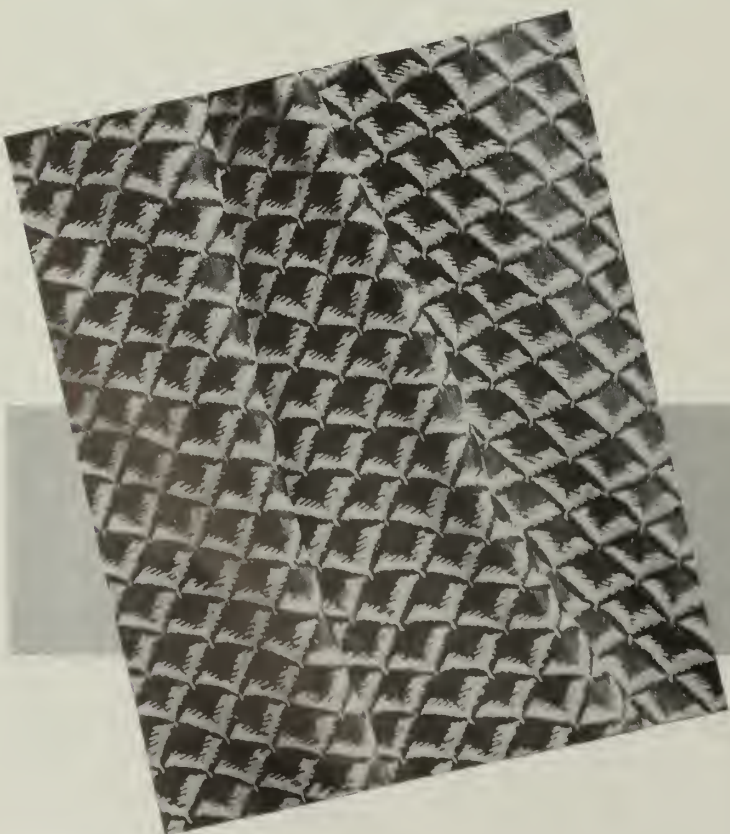


Furniture by Harry Meyers Co.

NOW IS THE TIME TO BUY FINE THINGS

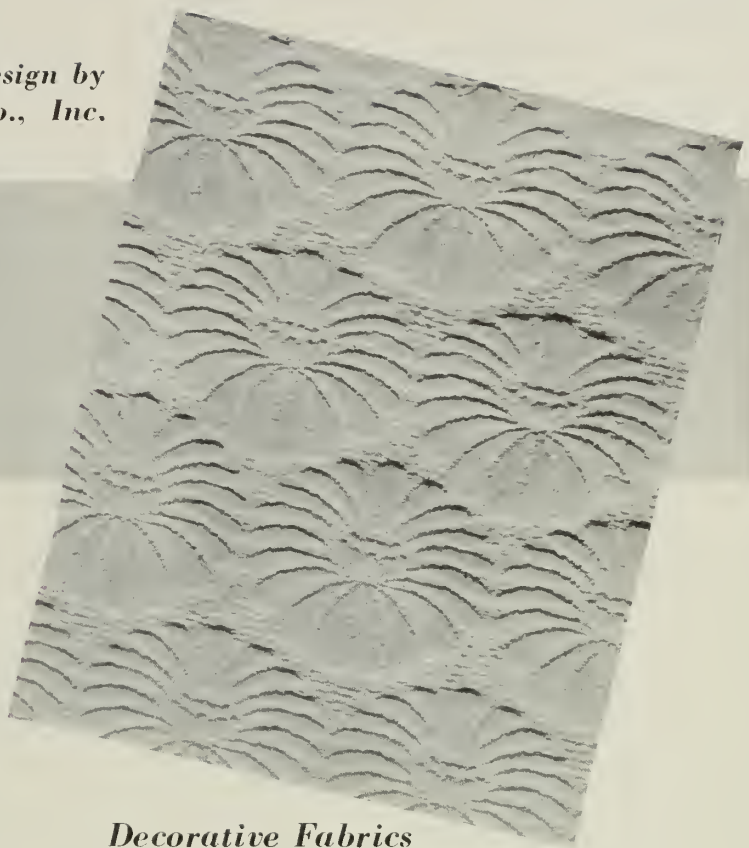
Quality furnishings
for the home may
never again be so
low in price.

THE experience of the past few years has taught us, among other things, the wisdom of buying quality merchandise; the wisdom of buying merchandise that looks well not only when it is new, but continues to look well despite the passage of time. We have learned, also, that the higher initial cost is made up many times over in the long duration of service.



*This fabric is a new design by
The Greeff Company, Inc.*

*This fabric is a new design by
Seeley-Scalamandre Co., Inc.*



Decorative Fabrics

The Greeff Company, Inc., 509 Madison Avenue	Seeley-Scalamandre Co., Inc., 660 Madison Avenue
Johnson & Faulkner, 43 East 53rd Street	Stroheim & Romann, 35 East 53rd Street
F. Schumacher & Co., 60 West 40th Street	J. H. Thorp & Co. Inc., 250 Park Avenue

Fine Furniture

Cassard-Romano Co., Inc., 305 East 63rd Street	Orsenigo Company, 383 Madison Avenue
The Manor House, 22 East 67th Street	Palmer & Embury, 222 East 46th Street
Harry Meyers Co., 136 West 52nd Street	Shaw Furniture Co., 383 Madison Avenue

The Interior Decorator has at all times appreciated the importance of fine furniture and fabrics for the home, and, of course, knows the best places to go to for them. Let your Decorator take you around to the houses listed below, so that you may see for yourself. And do this NOW, while prices are low; for it is inevitable that, with rising costs, prices must advance in the very near future.

*Furniture by
Cassard-Romano Co., Inc.*



Arts AND Decoration

CONTENTS

NOVEMBER

1933

Publisher

JOHN HANRAHAN

Board of Editors

FRANK A. EATON
ELINOR HILLYER
SCUDDER MIDDLETON
RUTH PICKERING
HELEN G. THOMPSON
GRACE ALEXANDRA YOUNG

Consulting Editor

MARY FANTON ROBERTS

Cover Design by Will Hollingsworth

New Outlines for Living	6
An inquiry into the sources of the Modern	
A Portfolio of Modern Accessories	10
Contemporary Dining	11
Five O'Clock Choices	14
Breakfast at All Hours	16
A Modern Epistle	18
The Order of the Bath	20
For the Beauty Table	22
Design for Utility	24
Short Cuts to Service	28
Wining First, Dining Second	29
First of a series of articles on subjects epicurean	
A Bachelor's Apartment at River House	33
A Primer of Modern Design	36
George Sakier defines the Contemporary style	
Victorian Milieu of a Modern Designer	38
The New York apartment of Robert Edmond Jones	
The South Carolina Shooting Lodge of Mr. and Mrs. Herbert L. Pratt	40
An inviting setting for fall hunting	
Common or Garden Talk	42
The roof gardens of Radio City	
The Modern Crosses the Alps	44
Revue . . . Paris Decorative Scene	47
Notes on new backgrounds for entertaining	
Art Calendar for November	54
From the Smart Shops and Galleries	56
Bright Ideas	56
Lighting Fixtures	58
Table Talk	59
Liquid Refreshments	60
About the House	61



ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 578 Madison Avenue, New York City.
SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.
TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

COPYRIGHTED, 1933, by Arts and Decoration Publishing Company, Incorporated

VOL. XXXIX

NO. VII

ARTS AND DECORATION PUBLISHING COMPANY, Inc., 578 Madison Avenue, New York
Eltinge F. Warner, *President* John Hanrahan, *Publisher-Treasurer* Elmer J. Chambers, *Secretary*



Oriental Rugs—The Ideal Investment

*I*N these extremely critical days, when all values have undergone a radical change, it is well to consider that there remains one thing that is always a sound investment. That is a fine Oriental rug.

Persian rugs have been for centuries the foundation of home decoration. Their wearing qualities are well-known, and if properly cared for, their beauty enhances with the years. They are never out of fashion. And, above all, the vast amount of skilled human labor they represent gives them an intrinsic value hard to match in any other work of art.

At the establishment of Costikyan & Co., occupying the entire third floor of this building, is found the largest and finest collection of antique and modern rugs in the world. Over nine thousand pieces are on display, each selected for its individual merit, and entirely different from rugs produced today in the Orient in large quantities for the commercial market. Possession of any one of these prized rugs will give you, not only a lifetime of enjoyment but something that has stable, permanent and enduring value.

A visit to our salesrooms will be a revelation, for the prices of these rugs are now, due to present conditions, at amazingly low levels that can never again be duplicated. For a few hundred dollars you can now buy a lovely room-size rug that you will enjoy for the rest of your days. For a few thousand you can own a rare old masterpiece that you may have thought beyond your reach.

Now is the time to invest in Fine Rugs.

COSTIKYAN & CO.

385 MADISON AVENUE (At 47th Street)

New York



NEW *Outlines for Living*

THE fine Spencerian touch of the modern designer is everywhere. By a simple mathematical calculation, it can be proved that a twist of a line from the pen of one of them may change the shape and perhaps the taste of fifty thousand waffles served on any given Sunday morning in America.

In plain words design, so long a subject delegated to patron kings, artists, sensitive civilians, to warring and confused buyers, art directors (and then attached to a play by Noel Coward), is down among us.

It has swept out of the confined areas of the Botticellis and the monuments of Civic Virtue, and is affecting our daily bread, our comfort, our efficiency, our emotions and our nerves.

At this moment there are enough new forms, lines, contours and shapes on the counters of any department store to upset and stimulate; to excite enthusiasm and to cause sudden revolt.

For the modern designer carries on in a thousand areas. He is busy inventing new step-saving devices, new modes and manners in everyday things. He is bullying the machine into creating new forms, the scientist into creating new materials, and the public into prodigious flights of imagination.

Who are these "line maestros" that are putting new contours and faces on the universe?

There are a great many different kinds of designers. There are many who are craftsmen, who work in one medium, like Lalique and Georg Jensen, or in this country Maurice Heaton, or Oscar Bach.

Their milieu is material like glass or metal and they make it perform in its best manner, whether in goblets or grilles.

Other designers like Walter Kantack and Rudolf Wendel and Walter von Nessen, whose specialty is lighting, bend every known material to the high priestess electricity, giving that one necessary substance new costumes and forms and powers.

Another species of designer, and very much to the fore, is the one who considers the whole world his oyster; mediums, techniques, products, and manufacturers—who produces everything from bibelots to bath tubs. Some design so much furniture in the contemporary manner that their names have become associated with it although they have done many other things as well. They design not for one manufacturer but for many and in addition for a private clientele. Donald Deskey and Gilbert Rohde belong in such a category.

Walter Teague, George Sakier, Russel Wright, Henry Dreyfuss, Joseph Sinel and Norman Bel Geddes have on their list of accomplishments a group of things ranging all the way from thermometers to oil burners. Glassware, radios, silver, pianos, refrigerators, business machines, watches, stoves, and what not. It is difficult to find anything "under the roof" which has escaped their touch.

Where is the creative genius of America going today? Into kitchen stoves and frigidaire, tea pots and boilers.

This versatile industrial designer is relatively new on the face of the earth. He must have at his command, besides a sure-footed genius for design, and a knowledge of materials and markets, imagination.

And as if this were not enough, he must know how to make the master tool of this age, machinery, work for him.

* * * *

Mass production is an "artistic" problem.

There should be somewhere an allegorical bit like *Pilgrim's Progress* to illustrate the great and arduous and smashing conflict that goes on between rigid machinery and adaptable man.

In appreciation machines grow more beautiful and bigger and shinier each year. Rivera paints their portraits as tenderly as if they were sunsets. Machinery at the Chicago Fair stole the show. It can do in lightning time what the old lathe and saw did. It can polish and buff. It is a tool par excellence. Its price is simply this—that it be allowed to make not one careful piece—nor fifty, but five hundred. If deprived of this—there is a grim sagging of the steel jaw and great upset among its masters. The difficulty is that machines have big appetites and they are irrevocably tied up with contemporary design.

Walter Teague is optimistic in the matter of machine cooperation. To him the great steel power engines are a challenge with no limitations and endless opportunity. He is fascinated by the possibility of a machine age esthetics. It is just a matter of planning, forethought and precision on the part of the designer; a chance to whip out a new kind of beauty.

Jules Bouy, on the contrary, suggests, with a high note of wistfulness, that this is a very different time from the one in which a designer and craftsman made ten legs for one chair before producing a satisfactory product, and is allowed to put heart into the whole of it!

Just how much the machine was changing design forms is a matter for speculation. The engine, itself, is used as a motif like flowers and shells. Speed fires the imagination and is transferred as design to paper. But how its producing maneuvers change the form of things is a different matter.

Gilbert Rohde says that many misconceptions about the influence of the machine on modern design can be cleared up by the realization that in general the tools of today are the same as they were two hundred years ago, but instead of using man power or the water wheel we are using steam and electricity. He goes on to say, however, that the machine does not carve well. Carving is better done by hand. Consequently there is not much of it. The machine has its limitations—but not as many as its enemies would have us believe. . . .

The big complaint against machinery is, however, not so much its accomplishments but its repeat complex. There are many who feel that no matter how good, fifty million cannot be right!

The story of modern design has got to be a story of "famous first lines and how they grew." Original pieces now become pattern pieces, with the copy as good as the original.

* * * *

What of the cherished original and the signed piece? What of the unique and the different and the exclusive?

Many a designer today is doing both things. Designing for the machines. Designing for the individual. He may have a clientele as diversified as the telephone directory, which reads Kroehler, Heywood, Wakefield Company and other manufacturers, perhaps Rockefeller Center, and in addition a whole list of social register Mrs. Vere de Veres.

The problem for the designer varies for each. In one instance he must work with the machine and price limits and be very social minded, for his product must please ten thousand Mrs. Smiths. In the other he can use individual tools—the price limit is flexible and he is designing for one fathomable and appreciative person who lends a much more defined and developed taste.

To date contemporary design has fallen into two groups. The very inexpensive which results from mass production and is an excellent



thing for the money, and the very expensive custom-made piece. Into the latter go the costs of experimentation. If a single person buys it he pays the entire cost. If fifteen hundred buy it, they share the original investment.

A contemporary chair or service plate can range as far in cost and beauty as those in the time of Louis the Fourteenth—or any other period. Chromium is more expensive than no chromium. Beveled glass is more expensive than glass which is not beveled. Simple direct design can be very costly, if executed in crystal of the finest quality.

Those who are demanding “contemporara” are in a sense the *patrons* of modern design. Just as the Church was at one time and the King at another.

It is a curious phenomenon that the manufacturer has in a sense become a patron; he and the individual of taste and imagination, who have the wealth and interest to experiment.

Out of the past we have Sheraton, Heppelwhite, Duncan Phyfe, Josiah Wedgwood and more. But what of today?

Marshall Field and Company has at the present moment on its ninth floor a big display entitled “Deskey Modern Furniture.”

Not “curly maple” or “traditional” or “incidental” or “Mrs. Franklin D. Roosevelt,” but “Donald Deskey Furniture.” Signed pieces or at least “named” pieces right over the heads of the boards of directors, the machines, mass production, mass distribution and all the other betweenes.

This tendency is growing. There is a plate on the new Sears-Roebuck Toperator washing machine which says “Designed by Henry Dreyfuss.” Not one signed piece, but thousands.

In Norman Bel Geddes’ book *Horizons* the feeling for the designer takes on drama from a series of illustrations. Under each one, whether it is a machine or a building, runs the inscription: Parthenon, Designed by Ictinus and Callicrates, 447 B.C., or Temple of Amor, Luxor, Designer Unknown. Rospigliosi Cup, Designed by Benvenuto Cellini, 1560, and so on.

* * * *

For those who approach the modern on tip-toe and then steal off, one point emphasized in a conversation with Henry Dreyfuss sheds a persuasive reasonableness. We think of modern or contemporary as something exclusively of this age. There has been contemporary design in every era, when there has been any creative design at all. Victorian was once contemporary. The Parthenon was once contemporary and the Sphinx! Louis XIV had Louis XIV furniture!

“We modern designers are the old-fashioned ones,” says Gilbert Rohde. “We are doing what the designers of all ages have done. We are returning to ancient principles—using the tools at hand and designing for contemporary needs. That process is an old story.

“The accurate reproduction is a fad. At no other time in history has a nation copied the designs of other countries and eras so slavishly. The worship of the reproduction imitation antique is unique in the history of the arts.

“The new,” he continues, “does not reject the old. We are living in a different social and technical era. The industrial designers of today are social-minded. It is a recent idea that all people should have beautiful things. Peasants made things for their own enjoyment, the slaves for the Medicis. Between there was nothing.”

In interpreting modern design Russel Wright points out that “modern” should not be considered a decorative fad like modernistic. He considers classic modern and all the compromise designs a passing phase from which we shall emerge. A real “modern” which is now taking form will endure and be significant of this era. (Era still unnamed.)

He goes on to explain that beauty was once a faintly mysterious something—undefinable—and only half understood. Today we are developing an understandable and articulated formula for beauty.



However the formulæ are not rigid, because they express different qualities depending on a mode of living, habits, and tastes. Simplicity is in the creed not for its own sake but because it is practical.

One battle which Norman Bel Geddes wages in *Horizons* has the hearty sympathy of everyone. He deplores "glorifying the gadget" and plunges the crusade of modern design well into the fundamental fixtures of life. He tears into houses and floor plans, and automobiles. He turns them all into a mass of undeveloped potentiality. He drives home forcefully the thought that behind everything that is done there can be a pattern and a design which will make it glorious.

* * * *

There is no doubt that what Russel Wright calls the "modern look" is best exemplified in kitchens, bathrooms, the airplane, the modern speed boat, and the automobile. This is because they are the most purely functional, because their use determines their design.

Mr. Rohde has a very amusing theory about the much used term "functionalism," which is the one modern term that has gained a public. He explains that the S-shaped steel chair is purely functional. It is simple in construction—lighter than wood—stronger, gives just as much comfort and is cheaper. Functionalism is a matter of degree. A table is some better in metal than in wood but not as much better as a chair. A chest of drawers in metal is probably no more functional than one in wood—but is made in metal because it corresponds visually to certain other pieces of furniture. He feels that to measure every piece of modern design on the merit of functionalism is an anachronism.

George Sakier holds that functional design in itself, while excellent, is not Art, and that an object must be designed with the intention of giving esthetic pleasure to be art. Which relieves us of judging plumbing, which may be excellent modern design, on the same basis as we judge a Picasso.

* * * *

"In the matter of contemporary design," says Mr. Teague, "the modern designer asks of everything: 'What does it do?'" Around the motive he evolves a form with comfort or strength or flexibility.

In addition to putting old standbys—chairs, tables, boilers—in fresh and more efficient forms, the modern designer has been ingenious in inventing new ways of doing things which suit our present sixty-mile-an-hour, no-time-but-much-to-sec, type of living. A whole coterie of new manners is being launched—through things.

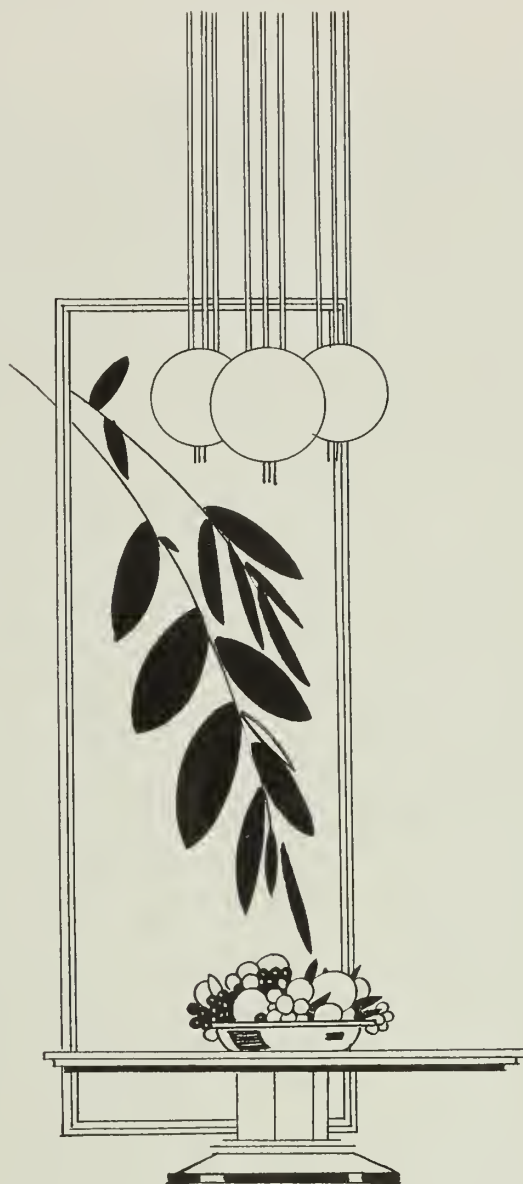
On this matter of what changes design and what is influencing present lines and curves, there are numerous theories.

"Modern designers did not intend that their product should be so exciting and spectacular," says Gilbert Rohde.

"It is no wonder that people are surprised and upset by the new forms. In the past fifty years there has been more change in material and process than in all of history preceding. We have not caught up with it. The change is bewildering—sudden, overwhelming. In the next fifty years there will probably not be so much basic change—we shall begin to take the new things we have in our stride.

"Design forms change as soon as there is material reason for it. Bronze brought new things, the smelting of iron others, thin iron still others. The Greeks had no steel tubes. Ships now go everywhere and many new woods have become accessible. Material is probably the chief determinant of form. These, and new means of fabrication."

And then there are many others who say what is *really* changing modern design is the way we are thinking; the way we are solving our social problems. Which is another three thousand words. It is impossible to say whether new materials and tools make us think differently or whether we "think" and the materials and the tools are the answer. It's the old problem of the hen and the egg. H. G. T.



A Portfolio of **MODERN** Accessories

THE modern designer, like primitive man, first applied design to accessories. A contemporary craftsman describes the simplest arc of a sphere with a thin sheet of metal and calls his creation complete; he has not made a house, or even a chair, but a humble bowl, important only because it was an accessory to one of the traditional ceremonies of living.

All of our social existence is tied up in a few familiar rituals.

A hostess is known by her tea tables and dinner tables. Marriages and births and political victories and personal achievements are celebrated there.

Before her dressing table, a shrine in the most intimate retreat of her home, a woman performs her personal rites to beauty.

Her desk is dedicated to the ceremonies of communication. The objects necessary to carry on each of these rituals are regarded as highly personal.

The curve of the handle of a teacup and a fragile bottle on a dressing table are molded to the fashion of the hour. Designers, groping for fresh expression, turn their attention first to these more replaceable objects.

So every departure from familiar design, every new period, has first made itself felt as a whim of fashion. Sometimes it passes with the season. Occasionally something definite and permanent emerges phoenix-like from a passing vogue. Lines that appeared as startling innovations on the tea tray of some smart hostess, gradually become familiar in decorative treatment and in architecture. So a new style is created.

Caprices of fashion expressed in the objects which are the focal points of our social rituals become significant by this imprint which they leave. The design of these objects is interesting to us because they are of our own time and our own fashions.

Things are happening in design. They are too new for us to say which are important, and will last; which will pass with the season. But the work of modern designers is news. In the following pages we present a portfolio of modern accessories:

CONTEMPORARY DINING	11
FIVE O'CLOCK CHOICES	14
BREAKFAST AT ALL HOURS	16
A MODERN EPISTLE	18
THE ORDER OF THE BATH	20
FOR THE BEAUTY TABLE	22
DESIGN FOR UTILITY	24
SHORT CUTS TO SERVICE	28



CONTEMPORARY *Dining*



WYNN RICHARDS

If the centerpiece is arranged single file, there can be, with comfort and style, facing dinner partners. If the dinner is for four or six, the table can be moved against the wall, places set on one side only, and a large massed centerpiece used for background. The heavy geometric pebbled glass vases, and base (below), the candlesticks to match, square glass butterplates with glass butter knives, low modern goblets and the glass dolphins (below), and the oblong Jean Luce plates are from Mrs. Ehrich. Flat service (above) International Silver. The chairs and oriental walnut extension table were designed by Hammond Kroll. Below, Lotus pattern silver from Watson

TWO ARRANGEMENTS FOR THE SLIM MODERN TABLE



Black and



Massive square glass centerpiece and candlesticks designed by Walter Teague for Corning, can be used with a high or flat flower arrangement. Satin damask place mats from Mosse. Baccarat crystal goblets from Altman. Silver, Craftsman pattern, from Towle. Lenox plates from Ovington. Black topped modern table and leather chair designed by Donald Deskey



Evening Meal **MODERN STYLE**

White and Crystal



Square crystal candlesticks, matching crystal columns and mirror from Pitt Petri. The chromium bouquet, set into a three-tier chromium base, is from Arden Studios

CONTEMPORARY dining is a matter of diets, reduced courses and an insistence on the part of those present that they not only see those who sit across, but that they can converse with them in some easy fashion. This takes care of the age-old problem of the wrong dinner partner.

In the matter of service this has resulted in fewer and fewer pieces on the table and the excellent organization of those that are necessary. This simplifying of certain things gives a feeling for the pattern of the table as a whole, its dark spaces and its light; its textures, its absolute effectiveness.

Crystal candlesticks are a mere mist between opposites and centerpieces can now be seen through, around (by the place arrangement) or over. The tables are narrow, many of them, to suit modern space values and their tops are apt to be surfaces of great beauty.

It is a concession to our ancestors to cling to the candlestick. Many contend that the lighting of a room should be perfect enough without them. As a matter of fact, even when it is, what is there to substitute for the candle's uncertain romantic flicker . . . the look of ceremony it lends a table?

The butter plate (except when beguiling and square and crystal) gives way on formal occasions to the ash tray—if not in the beginning, at least by the third course.

Black and white goblets, salt and pepper shakers, flat service from Pitt Petri. White service plate of Lennox china from Altman. Cubaña linen is from Mosse. The fold-up table with a white mahogany top was designed by Hammond Kroll





CAROLINE WHITING

Five O'Clock **CHOICES**

"DOST THOU SOMETIMES COUNSEL TAKE—AND SOMETIMES TEA?"—*Alexander Pope*



The little cup that cheers has survived prohibition and suddenly gone modern. The pleasant ways of pouring tea are unchanged but the service, though antique in feeling, is new in all its quite unusual details

The perfect modern service if you are having tea alone is English design in hammered silver, made without ornament save for the ivory handles, which also protect the hands from the heat. The tea set is mounted on a wooden tray. Mrs. Ehrich. The white porcelain tea cup from Rena Rosenthal



Here is the modern tea table with its most important accessories. The entire silver tea set is an elaborate modern design by Jensen who also furnished the modern tray, and the spoons with berry handles. The table spread and napkins are chiffon, pale buttercup yellow, embroidered in gold, silver and orange. Cups and saucers are platinum and chromium. Mrs. Ehrich. The chromium sandwich stand is from Frankl, as is the Noah's Ark tapestry and the pouf placed near the table, of glass and metal is from The Egli Company. The muffin dish is from Udell and Ballou. The sandwich dish is silver with a horn and silver ladle



A mirrored and chrome tea tray designed by Helen Hughes Delaney. Arden Studios. White Lenox china set, Olivette Falls. Blue and white napkin, Rena Rosenthal

The cocktail tray which shares the honors with the afternoon tea table. The silver cocktail glasses are individual in design. Matching them is the ice bowl, the cigarette dish and a set of cherry skewers. Jensen. The shaker is silver, berry top

Close up of silver cocktail glasses (shown on opposite page) from the group on the right. The news here is that the standard of each glass is different in design. A fetching novelty is the little cherry skewer which hangs from the rim of one of the cocktail glasses. Jensen



For Breakfast **AT ALL HOURS**

The modern breakfast, particularly on those country weekends, is likely to be a stream of consciousness affair, with people trailing down almost any time from sun-up to noon. And the custom is affecting breakfasting accessories. Some sort of warmer is almost a necessity on the buffet table, and bacon and eggs, cereal and hot muffins are dispensed from this very smart chromium electric silent butler. Coffee is made and kept hot in an electric vacuum drip coffee urn



CAROLINE WHITING



The modern oval table and side-board above are new designs by Baker from Lord and Taylor. The rounded place mats are L. C. Chase latest mohair fabric. Cutlery, J. A. Henkels; silver, Jensen; center piece, Ovington's; glass, Altman's; salt and pepper shakers, Russel Wright; modern china, with gray and maroon border, is from A. J. Fondeville. Chromium buffet server (left) Chase Brass and Copper company; coffee urn, Landers, Frary and Clark



Two Fostoria sets for serving chilled tomato or fruit juice cocktails, and a larger dish for keeping breakfast cut fruit cold. Altman's

Detail of the modern French tray covers in the photographs opposite. The appliquéd designs are inspired by paintings of Delacroix and Manet. They are from Kargère

Odds and ends for the breakfast tray—salt and pepper shakers, salt cellar, butter and jam dish, ashtray. Designed by Jean Luce, and they are to be found at Alice Marks



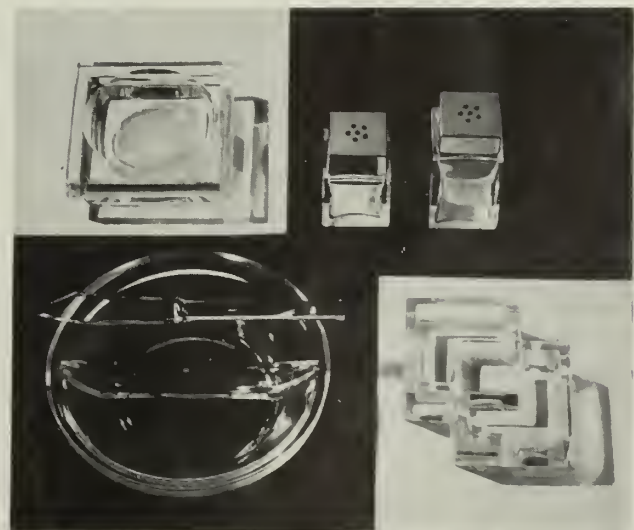
KURT SCHELLING



The real ritual of breakfasting nowadays is centered in the breakfast tray, and modern design contributes its bit to making it charming and practical. The top tray is set with creamy pink Lenox china from Le Mouchoir, on a maize tray cover. Toast rack, the Little Gallery; silver, from Jensen

A combination of pale green glass, silver and English ware gives a sparkling effect to the morning tray. The large coffee cup and breakfast plate are cream color with a touch of orange. The Sheffield coffee pot has a small alcohol lamp under it. Tray appointments, Little Gallery. Silver, Jensen

The most modern breakfast comes entirely in glass on a mirror and chromium tray, designed by Helen Hughes Dulaney, and to be found at Arden Studios. The legs fold up and the tray may be removed from the frame. The coffee pot is a chromium-trimmed apothecary bottle which may be heated





CAROLINE WHITING

A MODERN *Epistle*

Despite the don't-write-telegraph mood of the present day, desks preserve their traditions. But the traditions, such as the ancient implements of pen racks and letter holders, have succumbed to modern influence, and go in for the metals, glass and the more recondite woods. As for the desk here, it is made of olive burl with pewter trim and knobs. The sides are open and form shelves for books and magazines. The oval top is cov-

ered with beige leather; the chair seat is upholstered in leather of about the same shade, worked in an original ridge formation. The desk is one of the new modern Baker models, and is from A. H. Stiehl Furniture Company. The chromium shaded lamp is also from Stiehl. The important-looking plate glass and chromium letter rack is from Mrs. Ehrich, as are the long chromium combination inkwell and pen tray and the cigarette box



Two small lamps which enhance the modern desk—a square block of greenish glass with rectangular white shade, from W. H. Fenton; and one entirely of pewter, with a shade that tilts to protect the eyes. From Mollie Boynton. The chromium bookends with the glass spheres are from Fenton, too, and the inkwell, which is a square of crystal with a silver top, comes from M and M Importing Company. Bridge Headquarters has the chromium and black enamel fountain pen holder, and Mrs. Ehrich imported the porpoise paper cutter carved from a piece of horn. The modern French desk set of Amboyna wood at the right from Mrs. Ehrich



The **ORDER** of the Bath



KURT SCHELLING

The modern bathroom to most of our eyes is a full-grown symbol of civilization, part of our national pride, and incidentally, where modern design is cock of the walk. Putting a dressing table in the bathroom is becoming more and more popular, and this one from the C. F. Church company was designed especially for the purpose. It has a hamper on one side, shelves on the other. The washstand is from Standard Sanitary Company

A few of the frills and necessities for the modern bathroom. For the bathroom dressing table, a set of these new crystal bottles with their very simple modern lines. W. E. Lindemann. And Scandia Jourde bath powder, Prince Matchabelli bath essence, Antoine's two-toned soap, Elizabeth Arden's bath salts and perfume. Saks-Fifth Avenue

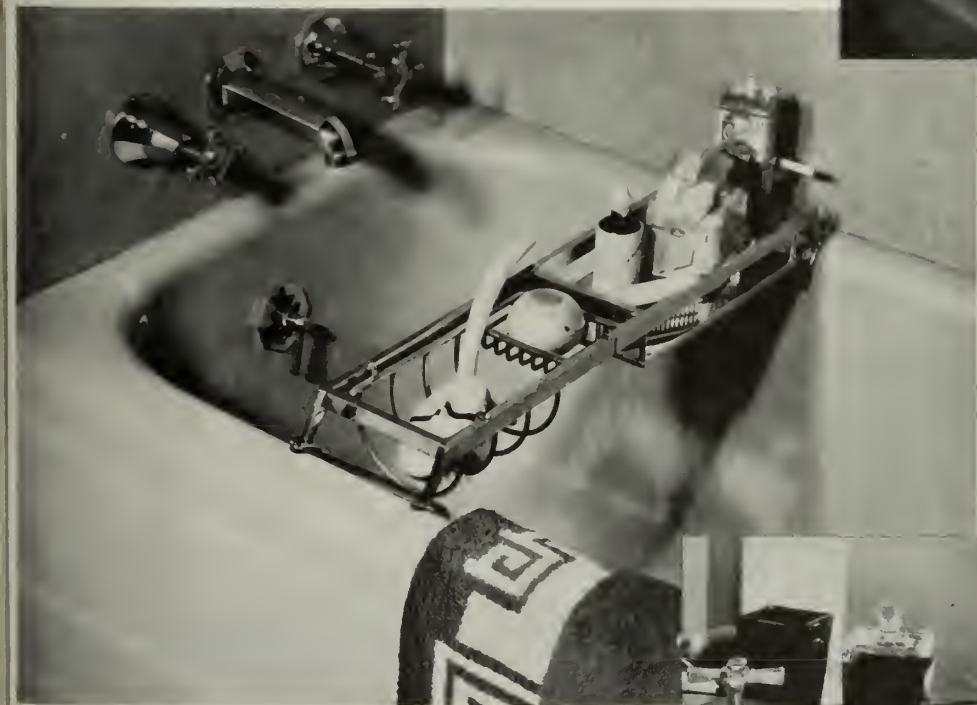




Uniform bottles for all the homely nostrums are in themselves a whole field for the designer. These particular bottles are of frosted glass with chromium labels and chromium and black enamel tops, carrying out a black and white scheme in the bathroom. From Lewis and Conger



The chromium hoop inside the tub throws a spray up over the bather; the rubber cushion serves as a head rest and a rubber mat in the bottom prevents slipping. A bath shelf with a mirror holds all bathing gadgets. Lewis and Conger. The tub is by Kohler, and the wall is covered with Armstrong linoleum tiling. The white towels with black monograms, from Mosse. Bath tray, from Hugo Blumenthal



A bath tub bar with all the comforts of home swings across the foot of this Crane bathtub, and brings everything right under the hand. The Dorothy Gray bath salts, Alexandra de Markoff bath oil, ivory brushes from Saks-Fifth Avenue. Cannon bath towels from McCutcheon

This washstand of soft green, from Kohler company, stands against a black panel of Vitrolite. The square bottles of black glass and crystal are from Saks-Fifth Avenue. Small glass shelves and accessories from Bonwit Teller



For the BEAUTY TABLE



Very tall toilet water bottle richly engraved, at either side small crystal essence bottles, with delicate lily-of-the-valley stoppers. Lalique. Outlined in front is a slender crystal container with an elaborate stopper for rare perfume. Saks-Fifth Avenue

For a modern dressing table the triple mirror with swinging sides is fascinating. The method of lighting is shown in the picture. Stern Brothers. On the table are three perfume bottles with the new high stoppers. Bonwit Teller. The powder box at the right is black and white enamel, Le Mouchoir



CAROLINE WHITING

Modern dressing table covered in beige and white calfskin, heavy plate glass top, Jones and Erwin. The little crystal lamp has a silver shade, and the toilet set is hammered silver with ivory borders, Rena Rosenthal. Lalique clock, Saks-Fifth Avenue. Modern crystal perfume bottles, Bonwit Teller. The all-important make-up box and large mirror, Arden Studios. Round silver rose boxes from Russel Wright

Round mirror plaque with modern atomizer finished with black cord and tassel, so foolish and so fashionable. Glass perfume bottle. All from Bonwit Teller. Little Bakelite cream jar, Au Bain. Lipstick again with a gay tassel, Guerlain from Saks-Fifth Avenue



Design for Utility

KITCHEN AND PANTRY

ON these pages we are showing the most modern rooms of the entire house, the humble kitchen and pantry, now bright and cheerful spots. The modern kitchens are ship-shape for the daily battle of preparing, storing, cooking, and serving food; the engine room of the house. This is the place where engineer, designer, manufacturer, and housewife first met to overcome drudgery by mechanisms adapted to their purpose in material, line, light, and color. The kitchen is therefore not only the laboratory for the ceremony of daily living, but the experimental laboratory, also, for modern design. Here are smooth white surfaces, bright metals, unadorned walls, and uncluttered spaces. From the straight lines and honest planning of the convenient kitchen we have learned that proportion is as important as ornament to things that have a working purpose.



Forthright and foursquare this gas range designed by Norman Bel Geddes for the Standard Gas Equipment Co. proves that an instrument with a practical purpose can have a beauty of its own. No protuberances, the doors set flush, the gas cocks and the heat control convenient on one manifold panel. Better heat distribution throughout

A new washing machine, new in design, appearance, and operation. The collaboration of the manufacturer and a nationally known designer of industrial products in an effort to ease the burden of manual scrubbing and wringing of laundry after centuries of this hand labor. Designed by Henry Dreyfuss. Sears-Roebuck



In this kitchen built in Cleveland everything runs by electricity. The range is the Hostess model from Rex Cole. The sink and cabinet tops are of Monel Metal. The dishwashing machine with the cover down, next the sink, runs by electricity and washes and dries every utensil. There is space in the simple cabinets for all kitchen necessities. The refrigerator is electric. Over the refrigerator is the ventilator with its electric driven fan; over the sink is a concealed radiator. The floor is in three tones of blue linoleum. The stripes through the rings are white. White walls are banded in chrome. Indirect lighting gives illumination without shadow. Spot lights hang over the range and over the working board





Because the kitchen has become the pride of the household and the delight of the guests, this kitchen provides a sandwich bar for that after-the-theatre snack. The bar is of black composition material, and the stools are red leather on chromium legs. In the left hand corner is the desk at which the cook first sits down to plan her menus and to telephone her orders, or to check her bills. General Electric Company



ERNEST GRAHAM



The doors that open as you approach them. As you pass between the two metal bars you interrupt a ray of light as it falls on a photoelectric cell. This causes air to be released through a valve and the doors swing open, closing automatically behind as you go through to the dining room from the pantry. Stanley Works, Electric Door

The miracle of modern ingenuity, this Kitchenaid, electrically driven, and with only slight adjustments in the mechanism will shell peas, crack ice, mix the batter and beat the eggs, slice the potatoes, grind the meat, and squeeze the juice out of fruit. Kitchenaid Manufacturing Company



RICHARD AVERILL SMITH



Gleaming copper in severely simple useful shapes. Colonial tea kettle, coffee percolator, French fryer, skillet, and quart baking dish. Rome Manufacturing Company

KURT SCHELLING

Primitive shapes in new materials, decorated with color and design. Containers and kitchen cruets, blue, yellow, or green. Lewis and Conger



Modern tools for the preparing of foods. Aluminum can opener and fruit squeezer. Wear-Ever Aluminum Co.



A two-quart covered steamer in green Chip-Proof enamel, black trim, metal top, and a six-quart pot with vapor seal. Common kitchen implements have their own dignity of form. Federal Enameling and Stamping Company



Not the least interesting rooms in Forward House at Macy's are the kitchens. This is "His" kitchen, a model for any pantry too. Window trim and sink are copper. Compact closets for storage



Light in weight and easy to handle this tea kettle was designed by Lurelle Guild. Aluminum Cooking Utensil Co.



BUSHNELL-LINN



Three aluminum Mirro cooking pots proving that three is not a crowd over the single stove plate. Aluminum Goods Manufacturing Company



KURT SCHELLING

A silver gray chrome and nickel alloy, free of taste, odor, or stain, shapes this Crusader bowl and boiler. Lelance and Grosjean Manufacturing Co.

An electric Ever-hot casserole of green enamel that heats evenly and plugs in. Pyrex cover. Black trim. Swartzbaugh Manufacturing Company. The familiar shaped pot, left, is ivory and green. Polar Ware

Short Cuts to **SERVICE**



CAROLINE WHITING

The outstanding metal used in making these dishes is aluminum, alloyed to have the sheen and finish of hand-wrought silver. The Danish and Swedish Silversmith makes them, and, although the containers are for cooking, they can come straight to the table without apology. The dishes shown are a double boiler, covered baking dish, frying pan

People talk about formality and ceremony returning to modern life. And so they are, but with a new emphasis. The short-cut is the smart thing, because it speeds up service, represents a minimum of effort, and an intelligent working-out of the hostess' problems. Short-cut number one is a trim after-dinner coffee and liqueur set of creamy earthen ware on a walnut tray. The cups and glasses stand on rectangular plates which also have an indentation to serve as an ashtray. Cigarettes are put in the center. A similar tray holds five relish dishes in the same off-white. From Pitt Petri



NORMAN TANNER



This triple vegetable dish would be a boon to the one-maid household, and a perfect addition to the more amply staffed one. It can also be used at supper parties for the various hot dishes. Pitt Petri

Wining **FIRST**, Dining **SECOND**

The first of a series of articles on subjects epicurean

BY MARY FROST MABON

FROM a wine standpoint the really wonderful dinners are those you cannot remember.

I recall a party in Berlin where the people lingered a minute after saying goodbye to their host at the door of a famous restaurant. "What wines, what a dinner," said several people in chorus. "I don't know how so-and-so does it!" "The food was pretty simple though. I can't seem to remember exactly what we had—but that white Burgundy, that claret—how can I ever forget them! I never before knew what wines were."

"Magnificent wines," said the senior member of the party, "but the real reason you enjoyed them, and will never forget them, is the same as the reason you can't remember what you ate with them—the food was simply a background for the wine. Our friend chose his wine first. Then he planned his dinner as a foil to bring out the best qualities of the wine. So you really 'knew' wine tonight."

Consciously or unconsciously many people have had a similar experience, but several factors have combined to delay a general realization of the principle involved. The "shining mahogany surface of the handsome Victorian dinner table, formidable as a battlefield, and ponderous as an altar," is a bogie still—decked with innumerable wine-glasses, it lingers in the backs of our minds, and frightens us like an over-stuffed ghost. Plenty of money, unlimited leisure, and iron digestions were the happy lot of our revered forebears, if we are to believe the books of the nineteenth-century gourmets. Wine drinking at home (when we do it) has come to be connected inevitably with guests and rich food, wine drinking in foreign restaurants has been simply a part of making whoopee in Europe, where the tourists' object has been to eat as many specialties of the place at once as possible. Rich sauce, often followed by another rich sauce, has been washed down with whatever wine or wines an unscrupulous head-waiter suggested or you remembered from your last trip—wine and food have borne no esthetic relationship. It is not very surprising when we consider the long years of prohibition and the common red wine we bought during that time. It is also not very surprising that many Americans say that they don't enjoy wine.

Now, however, it looks as though all of us are going to be able to buy good wine again and so it is worth while to take some trouble about serving it. There is nothing alarming or very complicated about serving the right food with wine. Everyone will cer-

tainly enjoy himself more—the wines will taste "bigger" than they are, and once the principles are mastered there is endless fun to be had experimenting, and disagreeing with the experts.

Wine connoisseurs have always approached the dinner from the standpoint of wines, so this idea is not a new one. However, now when we shall be re-learning how to serve them—when types of wine will be limited—it will be almost impossible to plan a sophisticated dinner without taking stock of the wine supply and matching the dinner to it.

The ideal dinner to set off wine from the epicure's point of view is the short, specialized and generally simple meal. What could be more compatible with our whole idea of modern life? Our reduced incomes? Our Norwegian slaveys? Our complex always of rushing off somewhere? It's going to be obviously much more chic to serve one wine all through a simple meal ideally planned for it, than seven wines, in an imperfectly understood soup-to-nuts manner: it is much better for our purses and much better for our health. Many people will find they can drink wine in this way when the old fashioned dinner party practically poisoned them.

One of the basic principles is the avoidance of long meals. Three courses besides the soup are ideal. Wine should never be served with the soup course (sherry or Madeira are the only exceptions.) Soup and wine are both liquids and the stomach is empty at the beginning of a meal; so it is impossible for the palate to have any basis of comparison, as it has when a bit of solid food is taken with the liquid. Sherry and Madeira are full in body and comparatively rich. They hold their own against soup. However, many people feel that wine is better appreciated without such strong, assertive tastes preceding it. Wine should be finished before the dessert for the reason that the wine will taste sour and harsh in comparison to the sugar, chocolate, whipped or iced cream or other sweet flavorings. Of course a second and sweet wine or champagne can be served with the des-

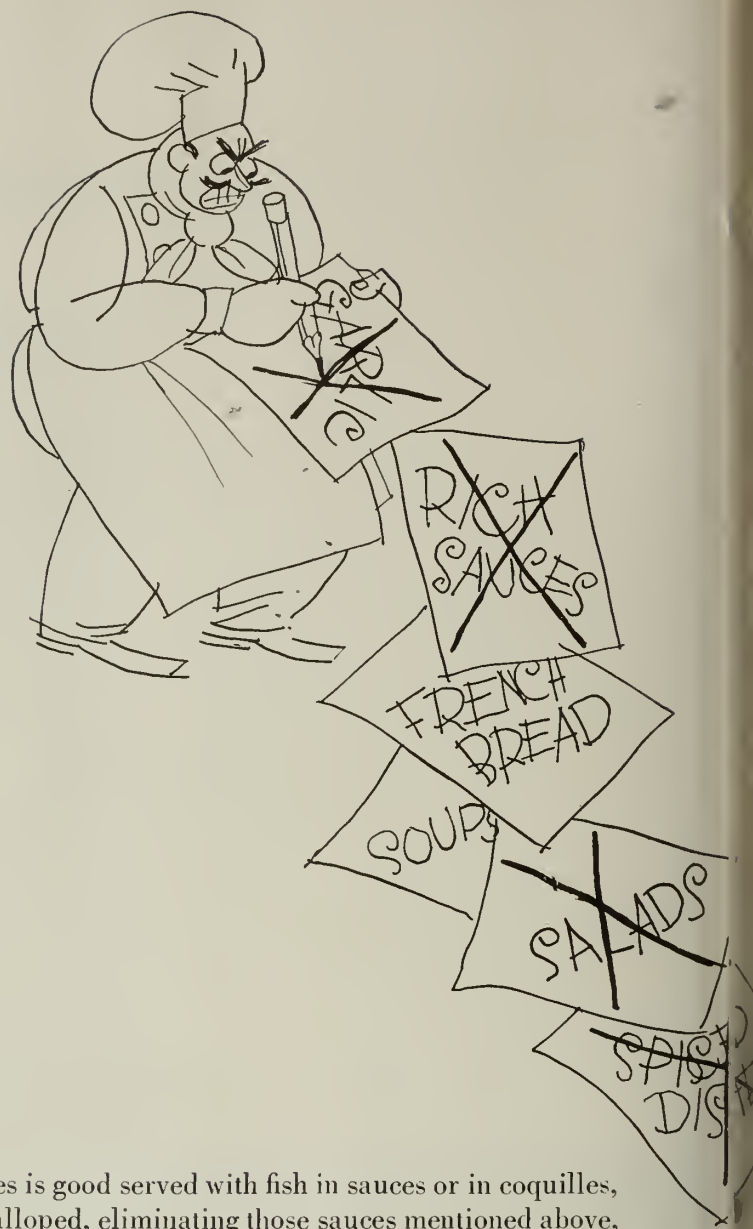
sert; in general, as can be easily seen, a sweet wine will taste better with a fruit than with a cream dessert. Cheese is the most satisfactory accompaniment to any kind of wine, and should be served at all true wine drinking dinners *before* the sweet or dessert. Thus you have your dinner: first, a simple soup (after which the wine is served); second, a plain roasted or grilled meat or fish (de-



pending on the kind of wine); then a cheese or a cheese soufflé with which you finish off the wine, savoring to the full the increased bouquet and richness which the piquancy of cheese gives the last glasses, and then you have your dessert or fruit. Each dish however simple must, of course, be perfectly cooked. From the wine standpoint, it is most important to hire even a green girl who thoroughly understands roasting. "Cooks are made, roasters are born," as Brillat-Savarin's famous adage runs. The inside of a steak must be red, the outside crisp, the saddle of lamb must be perfectly juicy, and the chickens tender and bursting. If she can't do this, fire her, or buy a new stove, or both. If she can, hang on to her; she can be taught all the sauces she will need, since most of the complicated ones, and nearly all the rich ones, are on the taboo list as far as wine is concerned.

As to foods which bring out the flavor of wine, they are numerous. Bread brings out the taste of wine, any bread, but particularly the long, nutty French loaf. A piece of bread eaten between the last of the soup and the first of the fish or meat course will cleanse the palate of other flavors, and make the taste of the wine more enjoyable. Everyone who has ever been in the cellars of the great shippers in Bordeaux or Burgundy will remember the "dégustation" or "tasting and drinking" of wine in the wood as a marvelous experience. Never again is wine quite what it is in those thin white glasses, or silver cups, drawn from the wood before your eyes, and last but not least, tasted between bites of a *brioche* or *petit pain*. Bread and wine, indeed, are a perfect harmony, as poets have known before and after Khayyam. "A Loaf of Bread, a Jug of Wine—and Thou" are actually all that are needed, even scrapping the Book of Verses to make Paradise. (Butter, you notice, is never mentioned).

As to soups—all consommés doubles, broths, bouillons, pot au feu and petite marmite, green turtle are best. Anything stout and invigorating. As for "cream" soups, the object is obviously not to fill the stomach with a diluted flour pudding (often made full of mushrooms) at the outset of a substantial dinner. In general favor with wine, a simple roasted, or broiled, or grilled fish; or meat, in its own juice; or shellfish of all kinds, including the excellent lobster (according to the wine). Trout, chicken, turkey, beef, veal, mutton, gamebirds, venison, are all perfect accompaniments if simply and skilfully cooked and served piping hot. Red wines are traditionally supposed to be served with red meats, white wines with white meats (like veal), chicken, turkey, fish and shellfish. However, chicken or young turkey is a delicious accompaniment to a bottle of claret. Saddle-of-mutton is classic with claret. Gamebirds and roast venison (not venison stew) bring out Burgundy the way cheese does. With all red wines there is nothing better, and certainly there ought to be nothing easier to get, than roast beef or a thick Châteaubriand steak. Their flavor is a setting for the wine's body and bouquet; they bring out its fine lines and what the experts call its *breeding* as the dark velvet case brings out jewels. White wines in general do well with fish except the very sweet white wines. Oysters, of everything that lives in the sea, are the best and also the most classic dish with nearly all white wines.



Graves is good served with fish in sauces or in coquilles, or scalloped, eliminating those sauces mentioned above, as it is generally demi-sec and for this reason seems to combine better than sweet white wines with such dishes. White Burgundy and dry white wines generally are dandy with boiled shellfish which can be boiled plain or in a court bouillon of common white wine. White wine in general is not nearly as sensitive as red about accompanying dishes cooked in wine. Rhine wines and champagnes impose themselves so much, the ones being assertive and high in alcohol and the others sparkling, that they will accompany much richer and more varied food than French white wines.

Potatoes probably accompany your dinner; they act as binders and have their place. Vegetables, other than those that are out on account of their acidity or sweetness, or elaboration of cooking, do no harm. The sauces that act as binders are not deterrents—bread sauce, or baked bread crumbs. Such sauces as Béchamel Mornay, Veloute, Meunière, Maître d'Hôtel, some of which contain lemon, and some egg, are not used for meat anyway, but for fish or vegetables, and white wines, as before mentioned, can stand a great deal more than red wines in this line. Au gratin is fine, of course; cheese is ideal with wine. Nobody objects to Hollandaise or Mousseline sauces with wine except me, and you will have to consult your own palate, too, about the great exception and king of all mayonnaises—lobster mayonnaise with which I confess I prefer drinking Rhine wine.

The stronger cheeses like Gorgonzola, Stilton, Roquefort, Camembert and Limburger with the coarser full-bodied and vinous wines are what they recommend in

France, the fromage de la Trappe which we can get imported from Canada, or the omnipresent Gruyère or Port Salut, imported or domestic, with the more delicate and flowery wines. Brie is excellent with nearly every wine, and so is Pont l'Évêque, but these are much harder to get here. You can always experiment with local cheeses.

Now that you have an idea of the kind of meal that you want for your wine, it is just as well to make a general list of the kind of foods to avoid. All highly spiced dishes and condiments are inimical to wine, as with their sharpness or sweetness, and with their stronger flavors, they stun the taste and mask the wine's bouquet. At the head of the forbidden list must be put salads, the great enemies of wine, as their dressings contain vinegar which makes wine tasteless, all hors-d'œuvres with their oily and sour sauces, all appetizers, except green olives and radishes which freshen the palate, all citrus fruits and tomatoes, raw or cooked, because they assimilate or efface any flavor to which they are allied, carrots because their sweetness makes wine taste sour, all rich made-up dishes like curries, ragoûts and daubes, all salmis, râbles, and civets. Spiced pies, Oriental dishes and tropical food are also out. Anchovies, herring, mackerel, smelts, and anything that might be described as "fishier and saltier" fish, also

garlic, are to be avoided because they simply overpower any wine.

Abjure all dishes that are cooked in or contain red wine, Sherry, Port, Madeira, or Marsala, if you are going to eat them with a fine wine. Coq au Vin, and Truite au Vin, Ham au Madère, Bœuf Bourguignon will make even a fine year of a great Burgundy or claret taste harsh and thin. The wine they are cooked in is blended into such a luscious rich sauce you might as well drink common red ink with them.

Abjure, of course, all those marvelous, rich brown gravies and all sauces on meat or vegetables that contain vinegar or wine or a preponderance of spices or herbs (good as they are), such as Sauce Diable, Poivrade, Poulette, Vinaigrette, Beurre Noir, Piquante, Au Vin, Au Porto, Moutarde, Robert (which has mustard and vinegar), Agrodolce, Chaudfroid, Tartare, Béarnaise, Ravigotte, Financière, Espagnole, Italienne (which contains tomato), Diplomate, Périgieux. Also, mint, horse-radish, caper and cranberry, and all bottled sauces and relishes, such as Worcestershire, tomato ketchup, pickled walnuts, Hervey's Sauce.

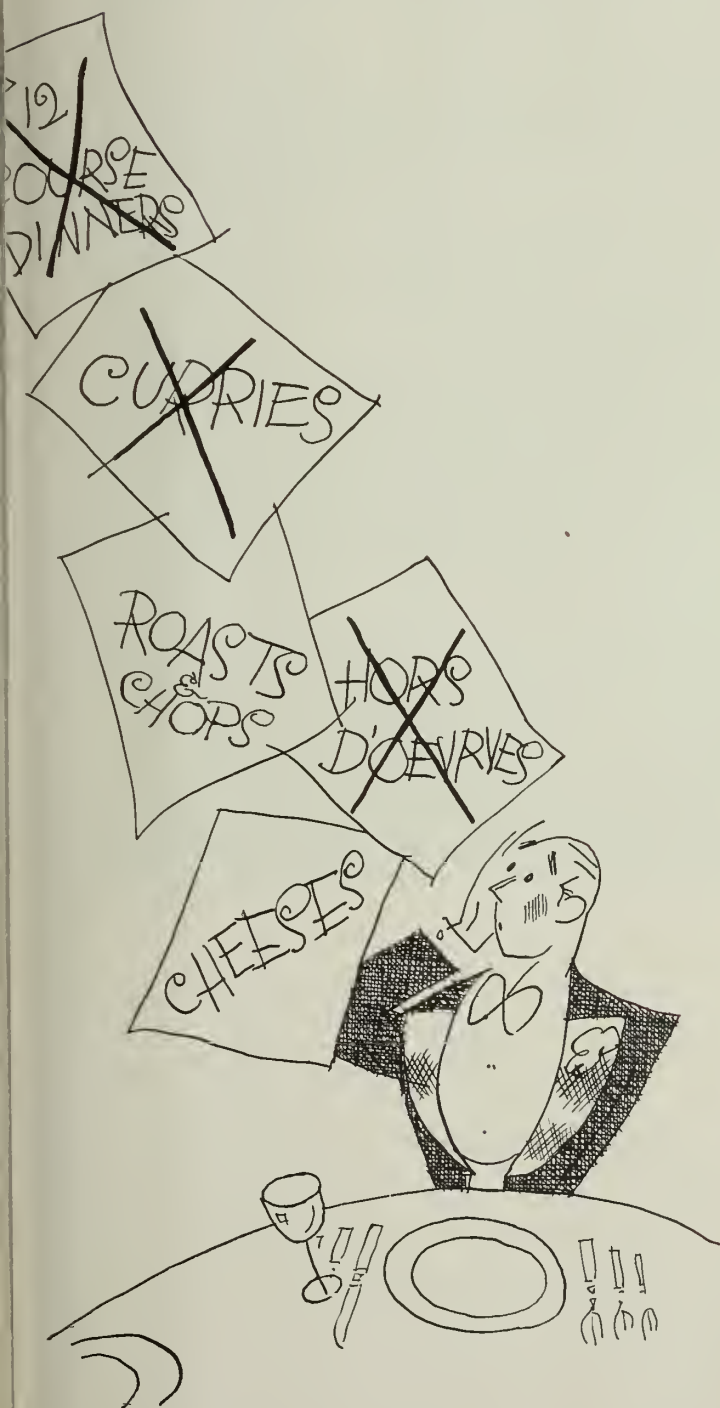
A mayonnaise, whether in its bottled form or made freshly in your own kitchen, is, first of all, oily and slippery for wine, and secondly contains eggs which must be used with great discretion where wine is concerned. Here, as in everything else to do with wine, is a chance for you to exercise your own palate. Purists condemn egg dishes with wine unless masked with a mild cheese or in a cheese sauce. An omelette, that chef d'œuvre of a chef, eaten with wine is certainly not at *its* best as it will taste too eggy, and I think you will agree your wine is better enhanced by many other dishes. But a soufflé seems to be a different matter: cheese soufflé is superb with wine. Vegetables other than those mentioned do nothing for or against wine; if you must have a vegetable lunch, for the love of heaven keep your white wine in your cellar and call it a day of prayer and fasting.

Many people feel from having enjoyed the pastas with wine in Italy or salads with cheese, bread and wine in France that their combination is a gastronomic delight. Garlic, too, in the minds of many seems an acceptable combination. Often the garlic was in the form of a regional or Mediterranean dish and was eaten with a strong coarse wine—high in alcoholic content and capable of asserting itself.

As a matter of fact, Italians drink their wine after their spaghetti to avoid an uncomfortable expansion which takes place when the partially uncooked starch goes down with wine.

Some contend that no duck can be served without a watercress salad and that this does no harm to the Burgundy drunk with it. A dressing of seasoning and oil does much less harm certainly than the sourness of vinegar. In the case of the French salad lemon juice is often substituted for vinegar and this conflicts less with wine.

After all this, certainly what P. Mortan Shand said so well in his immortal book on food might be quoted: "A host who gives a good dinner without being aware of the fact, or taking a proper hospitable pride in his success, is worthy neither of our compliments, nor of anything beyond our most perfunctory gratitude."





DRIX DURYEA

The cheerful sun room bay overlooks the East River, and is done in white leather and brown. The linoleum floor is brown with curving brass inlays, and tambour sliding doors roll back into octagonal columns. Furniture is covered in white leather. Mirror strips serve as palmettes for the Venetian blinds



The library was built around an old marble mantel. In the brown and beige rug is woven the crest of the owner

A Bachelor's Apartment at River House

THIS apartment was designed to suit a way of life both masculine and metropolitan. It is suave and sophisticated, and yet is not without comforts men find so dear. Jones and Erwin who decorated it have not only created a distinguished *pied-à-terre* for the much-in-demand bachelor who entertains extensively—they have even managed to respect the masculine old slipper instincts, and surround them with distinction, too.

For one of the first problems the decorators had to face was building the new apartment around many

old pieces of furniture which had come from the ancestral homes of the owner's family. There were, for instance, a white marble mantel from the old mansion in Washington Square, many pieces of eighteenth and early nineteenth century mahogany, an antique Chinese tapestry, and the piano upon which George Gershwin's *Rhapsody in Blue* had been composed. There were also plump, overstuffed chairs and divans to which the owner was devoted, and whose compelling charm was in their familiar and comforting depths.

The results are peculiarly happy. The Chinese tapestry suggested the color scheme of browns, beiges and blues for the living room. The classic revival mantel set the tone of the library; and the overstuffed chairs were reduced and reshaped, encased in sleek antique satin trimmed with brown cord, to fit the tailored appearance of the living room.

The colors throughout are rich in quality. If browns and beiges predominate, they are livened with generous use of blues, reds and golds. There are two entrances to the apartment—the main entrance through River House, and a private entrance direct to the street. This side entrance has a foyer of its own, which leads into the bar and game room. The main entrance foyer is done in black and white and silver-gray, classic in accent, with coat closets behind sliding mirrors.

The living room looks out on East River from a sun bay, which is a complete solarium in itself. The walls of the room are beige glaze; the rug a dark brown with a border in three shades of blue, and the furniture is done in beige and brown for the most part. All the accents are blue—blue mirror for the most part.

The lighting is unusual. Classic columns conceal the illumination and throw it towards the ceiling. The two niches on each side of the solarium door, built to set off a collection of Oriental crystal, have concealed bulbs which light the glass figurines from behind.



DREX DURYE



This gay little supper room for informal meals at late hours is just off the pantry. It has been changed from a rectangular room into an oval by the device of hanging red faille silk from an oval cornice over a curved dado

The study adjoins the master's bedroom. The walls are covered with old parchment and the rest of the room repeats the same tone. The cabinet on the left, built at an angle to balance a fireplace across the room, has book-shelves behind the convoluted doors, and the lower part houses a small piano



You step from the elevator into this small foyer done in neo-classic style in black and white and silver gray. The pilaster and panel moldings are black and white. The floor is black rubber, and a white fluted apron supports a black glass corner shelf

The living room is done in shades of beige, brown and blue. At one end is the sun room, flanked on either side by mirror niches showing a collection of Oriental crystal. The rug is brown and blue and the chairs about the fireplace are in beige antique and strie satin



The piano upon which Gershwin composed the "Rhapsody in Blue" stands at one end of the living room against the ancient Chinese tapestry. The indirect lighting effects from the broken fluted columns are particularly striking framing either side of the tapestry



Primer of **MODERN DESIGN**

THE decorative art of 1900 was Victorian elaboration at its zenith. It swept Europe from subway entrances to beds. Its characteristics were vaporous spirals and meaningless curves. At the start of the century a natural reaction to this began. A steadily quickening rhythm of life,—the automobile—the airplane—all tended to replace the irregular curve by straight lines and parallels. The growing cost of labor made elaboration more and more prohibitive and encouraged simple forms. Again in the interests of economy, the machine was becoming more widely used and was largely limited to geometric lines. Science too was playing a greater part in life, becoming an almost mystic force. And scientific forms are invariably based on pure geometry. All these forces brought about a new appreciation of geometric form and this is the essence of the present modern style whether it is mechanistic, neo-classic, or neo-baroque.

The primer has been illustrated with the designs of George Sakier, because he is an engineer as well as an artist. Among his designs are these pieces made for quantity production and moderate price by the machine. He has from the beginning adhered to the above definition of design and was one of the first American designers whose work was copied abroad



Courtesy: Standard Sanitary Mfg. Co.

FUNCTIONAL MODERN



**GEOMETRIC
MODERN**



**CLASSIC
MODERN**



**ROMANTIC
MODERN**

BY GEORGE SAKIER



ADAMS STUDIOS

Courtesy: Fostoria Glass Company



KURT SCHELLING



KURT SCHELLING

Victorian Milieu of a Modern Designer



The New York Studio Home of

**ROBERT EDMOND
JONES**

Fireplace in back part of drawing room of old marble with fine French mirror over the mantel. Candlesticks of white Spode, Victorian ornaments which are oddly made up of tiny sea shells. A wood "basket" is shiny copper, and on a low black lacquer table, inlaid with mother of pearl, is a lamp made from an antique Greek urn. Mrs. Lucile Chapman assisted Mr. Jones in the decoration

A curious pearl white establishes the tone of the double drawing room, shown at top of opposite page, in the studio of Mr. and Mrs. Robert Edmond Jones. The walls are pale ivory vaguely outlined with pale gold leaves. The rugs are old French, beige color with designs of faded flowers. In the front room the mantel is marble, New York about 1860. The mirror is Venetian, very ornate and painted white. Delicately designed French love seat upholstered in heavy ivory satin



Corner of dining room. The top of the mahogany Sheraton table is shown in the foreground with alabaster jars filled with pale roses and alabaster candlesticks with white candles. The walls are egg-shell finish, the palest ivory. White console serving tables are rare examples of Queen Anne. Mr. Jones' designs for *Faust* and *Green Pastures* hang on the wall

Far corner of the drawing room. The windows delightfully decorated in *point d'esprit* lace with a pattern of spreading palm leaves. The effect is of delicate cream and white Lalique glass. The draperies are very pale ivory satin, and a console bracket under the mirror is painted in gold and white. Many of the decorative features have been done by Mr. Jones, one of America's most famous scenic designers. The Empire couch near the window is upholstered in black satin. The Praxiteles Hermes gazes with complete satisfaction over the charm of this room, so beautiful and yet so reticent in design and furnishing





EDWARD H. GIRARD

The ruins of Whitehall, once the house of General Howard in Civil War days. Dense woods have grown up around it now, and it is on this plantation that the bird shooting is best

The South Carolina Shooting Lodge of **MR. and MRS. HERBERT L. PRATT**

THOSE of us who like bird shooting as a sport begin to think of a visit to the South soon after the first frosts in the North. On the old plantations of North and South Carolina wild duck, turkey, quail, and pigeons are plentiful. Our own hunting lodges are on the Good Hope Plantation in Ridgeland, South Carolina. Seven miles from Good Hope is another plantation, overgrown with woodland, with no building left on it except the ruins of Whitehall, once the home of General Howard in Civil War days. It is to this wilder spot that we set out each day from Ridgeland on horse back or by car to try our luck with the guns.

Leading up to the abandoned ruins of the old Whitehall mansion is a quarter mile drive bordered with a double row of live oaks heavy with moss hanging from their branches. This house was built in 1812 by slave labor. The upper portion was frame and was destroyed



by fire after the Civil War. Only the foundations remain, built of clam shell and bricks made on the plantation. Many of our guests, including a famous architect, have amused themselves by drawing plans of their conception of the house as it stood untouched by fire. Now the foundation with two out-houses are all that remain of the old home.

At the time that the property was purchased, two slaves born there were still living. They told us of the gardens gay with flowers and bordered with box running to the river, and the japonica and the orangerie glowing with color, surrounding the brick wall. General Sherman marched through here; ramparts are still standing and buried cannon balls are dug up occasionally. General Howard, the owner, was a bachelor and one of his former slaves described him as "a sport-in' gentleman."

It is about these ruins that we gather together after the morning's shooting to eat a picnic lunch and to rest before starting on the afternoon's hunt. Duck or quail or dove are broiled over a slow outdoor fire. Coffee and sandwiches and salad have been carried over from the lodge at Ridgeland in the dog wagons. Picnic tables and benches are set out under the shadow of the gray moss covered trees.

Before we start off again on our ponies to other parts of the plantation for the afternoon shooting, we put on our white coats so that when we dismount to follow the dogs we can be seen through the dense foliage against a stray shot. And the colored boys following on their ponies wear white caps for the same reason.

At nightfall we return to the lodges for dinner. There are three of these little log cabins; two have a living

room with two bedrooms and two baths; one is the dining cabin with two bedrooms and two baths, and the fourth is the kitchen cabin. Each cabin is roughly finished within, simply but comfortably furnished, and each has an open fireplace. The conversation at dinner is largely a boast of how many coveys were put up; how well a certain dog worked; or whether or not the birds were wild.

A week or two of shooting is a rest from the busy life of New York. And the old southern plantation, once the scene of so much gaiety and activity of a different sort, in other days, still has its quiet charm.

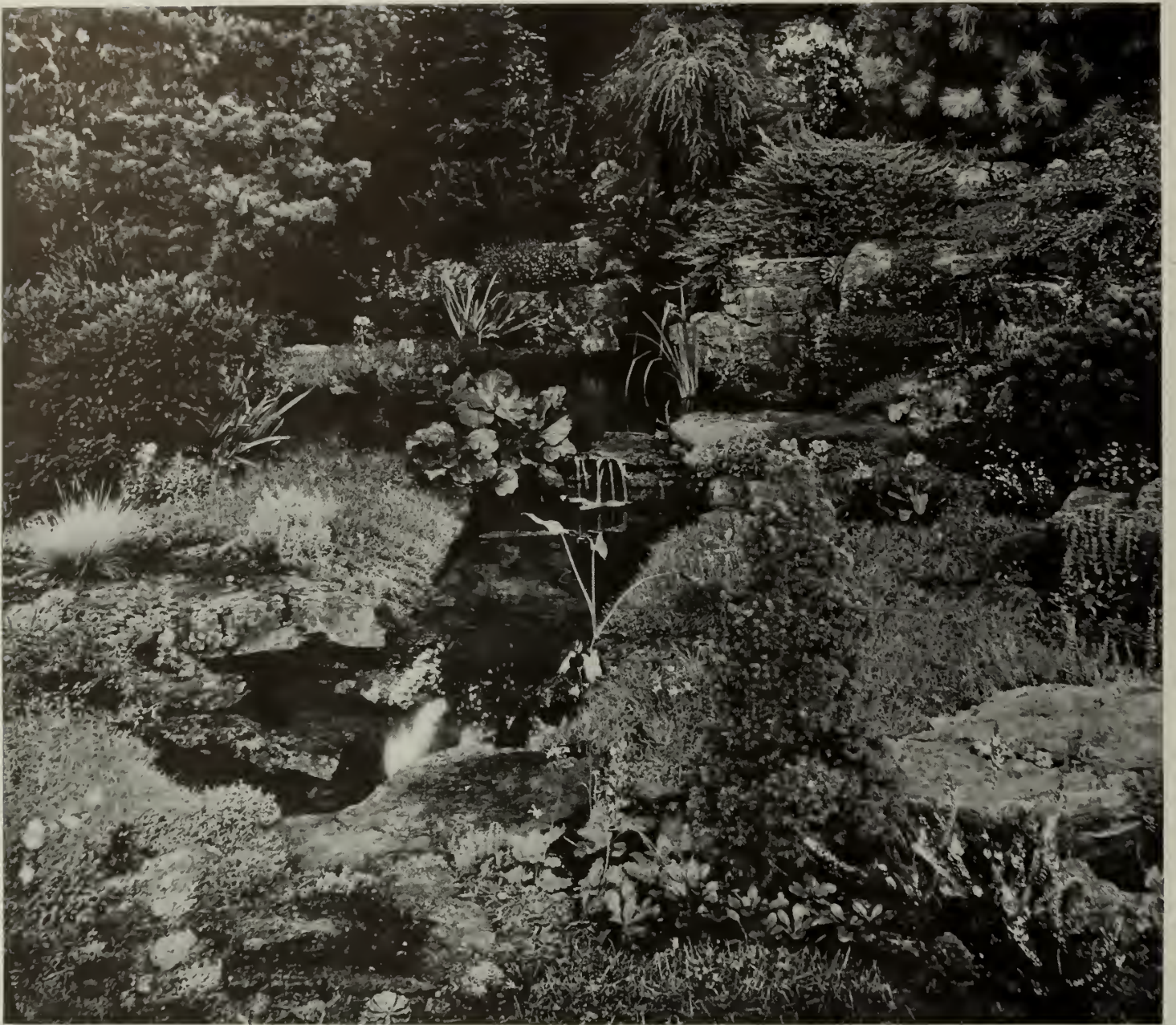
FLORENCE PRATT



Mrs. Herbert Pratt on the doorstep of the Good Hope hunting lodge. On this day the wild turkey were plentiful



Mr. and Mrs. Pratt built these small hunting lodges of logs with plaster between. Each cabin has a living room and open fireplace, two bedrooms and two baths. The dining and kitchen cabins are separate. These are on Good Hope Plantation, seven miles beyond Whitehall, another plantation reserved for the bird shooting



R. COSTAIN

A rock garden arranged by Ralph Hancock for the recent Westchester County Flower Show at Rye

Common or Garden **TALK**

PEOPLE who think of roof gardens in terms of a dozen cedar trees worrying along for two or three unhealthy seasons in tubs have a big surprise in store for them when they see the gardens Ralph Hancock is laying out at Radio City. There are eight acres of landscaped area, most of it on the roofs.

On the French building, where the garden is nearly completed, you walk out on the east terrace, and there before you lies as genuine and pretty a greensward as you will find on any suburban lot. It is planted in real dirt and stone—five hundred tons of it for this one garden alone.

The trees are planted in three feet of soil, and will

not have to be replaced as shrubs and trees so often have to when they are planted outside their normal environment. Mr. Hancock is solving that by simulating a normal environment up there for them. For example, he went into the matter of soil very carefully.

The practice of using all topsoil “gives the trees a stomach ache” as he expressed it. People think they are giving their plants luxurious care when they provide them with something better in the way of soil than they would find in the earth, but it doesn’t work. The soil for these roof gardens is built up scientifically so that it will not go sour. According to Mr. Hancock, the success of a roof garden depends entirely on the drainage, aera-

tion and composition of the soil—you have to give attention to all of these when you carry a piece of earth off somewhere and try to make things grow in it.

Off across this stretch of grass (in the *far* distance, as distance goes in such gardens) is a large pool lined with green bottle glass, with a fountain playing over it. Harriet Frishmuth's fountain figure *Play Days* will probably be used. What you are really looking across is the rose garden, though the roses were not in yet when Mr. Hancock showed me the place. He was waiting for a good frost. The rose garden is bordered by a luxuriant clipped yew hedge, with neat projections to mark off the six rose plots. A different color of roses will be planted in each of these plots. *Golden Salmon* is one of the varieties he is going to use—it is his favorite. Bulbs will be put in along the borders of the rose garden for spring bloom.

The clipped yew hedge for this garden and the one on the English building—the two gardens are precisely alike—came from an old Long Island estate. Luckily there was exactly enough yew for the two buildings. Mr. Hancock is gathering his trees and shrubs from all over the country. Right now he is shopping for ten nine-foot yews, to match some already in position. He can't find them anywhere.

Alpines—some of them rare species—bloom in the crevices of the rock walls which border the garden walk. All the rock used is flat Scotch sandstone brought over from England. The walks are flagstone. Scotch and English heather is to be banked in front of the Japanese white pines which frame the fountain. This part of the garden is to be kept watered by hand, but there is a sprinkler system through the center of the lawn.

Back of the RCA tower will be the largest of all the Radio City gardens and the one which will be open to

the public. It will cover more than an acre. There will be water garden features and two rock gardens. Mr. Hancock is going to work on this roof next. He expects to have all the roofs finished in about three years.

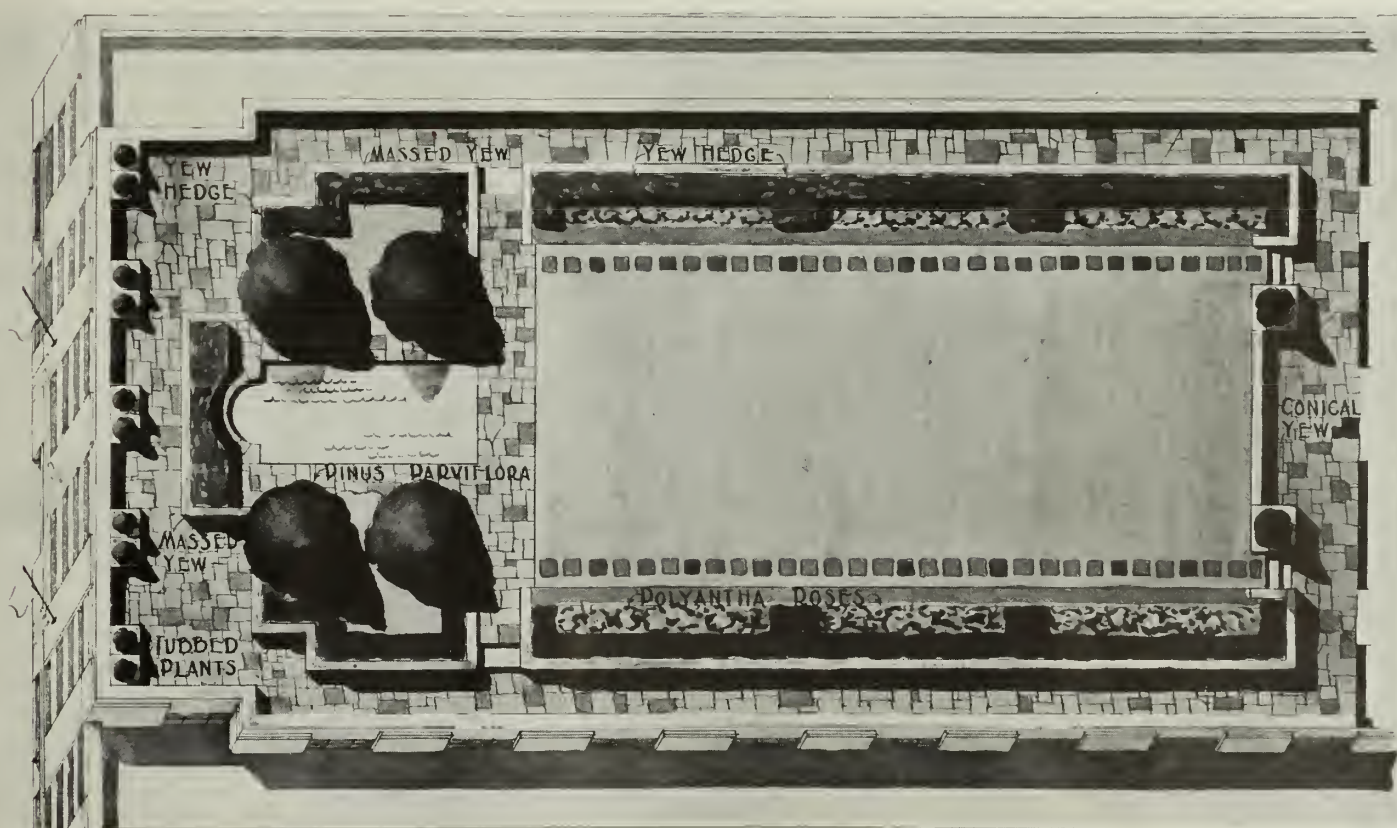
Mr. Rockefeller had not been up yet to look over the landscaping job when I saw it. Mr. Hancock expects him to be pleasantly surprised. He doesn't want him to come up until things are ship-shape.

There was one small bird, something of the sparrow family line, sporting around the fountain location while Mr. Hancock was showing me around. Mr. Hancock hopes he will spread the news that the new gardens are a good place for birds.

The Radio City landscaping has been planned as a beauty spot to relieve the monotony of the view of the city from skyscrapers in the vicinity. Floodlights will be arranged on the towers so that the gardens will be visible at night.

Making roof gardens is a new departure for Mr. Hancock. He came here from London three years ago, expecting to make rock gardens. It never occurred to him that he would be put in charge of the largest roof garden in the world. His contract covers his taking care of the Radio City gardens after they are completed. He expects the plants on the roofs to thrive as well as if they were growing in the country. Those down in the courts he is not so sure about; they may have to be replaced now and then.

The work at Rockefeller Center has not progressed to the point where it can be photographed effectively. We are picturing here a plan of the roof of the French building and another example of Mr. Hancock's work. The rock garden illustrated on the opposite page was exhibited recently by Mr. Hancock at the Westchester County Flower Show at Rye, New York. G. A. Y.



SIGMAN

Plan of the roof garden which Mr. Hancock has made for the French building of Rockefeller Center. The garden on the roof of the English building will follow this same design



COURTESY ARCHITECTURAL FORUM

Modern seaside villa, designed by Fiocchi Lancia, Marelli and Serafini, architects

The Modern Crosses the Alps

The new Italy tries its wings with the International style in its Triennial Exposition held at Milan

MODERN architecture officially crossed the Alps this summer. It was a peaceful invasion, blessed by Il Duce himself and looked upon encouragingly by the Italian government.

Italy's exposition of arts and architecture which it holds every three years in Milan, turned its back this season on past splendors, and took for its models the masters of the new style, which the Italians seem to have decided to call *razionale*. For the past fifteen years—ever since they were started, that is—the shows have been held in the Royal Palace of Monza, but for the *Triennale* this year a large Palace of Arts was

built in Milan just back of the Sforza Palace. And the exhibition of modern architecture has the Sforza park for background.

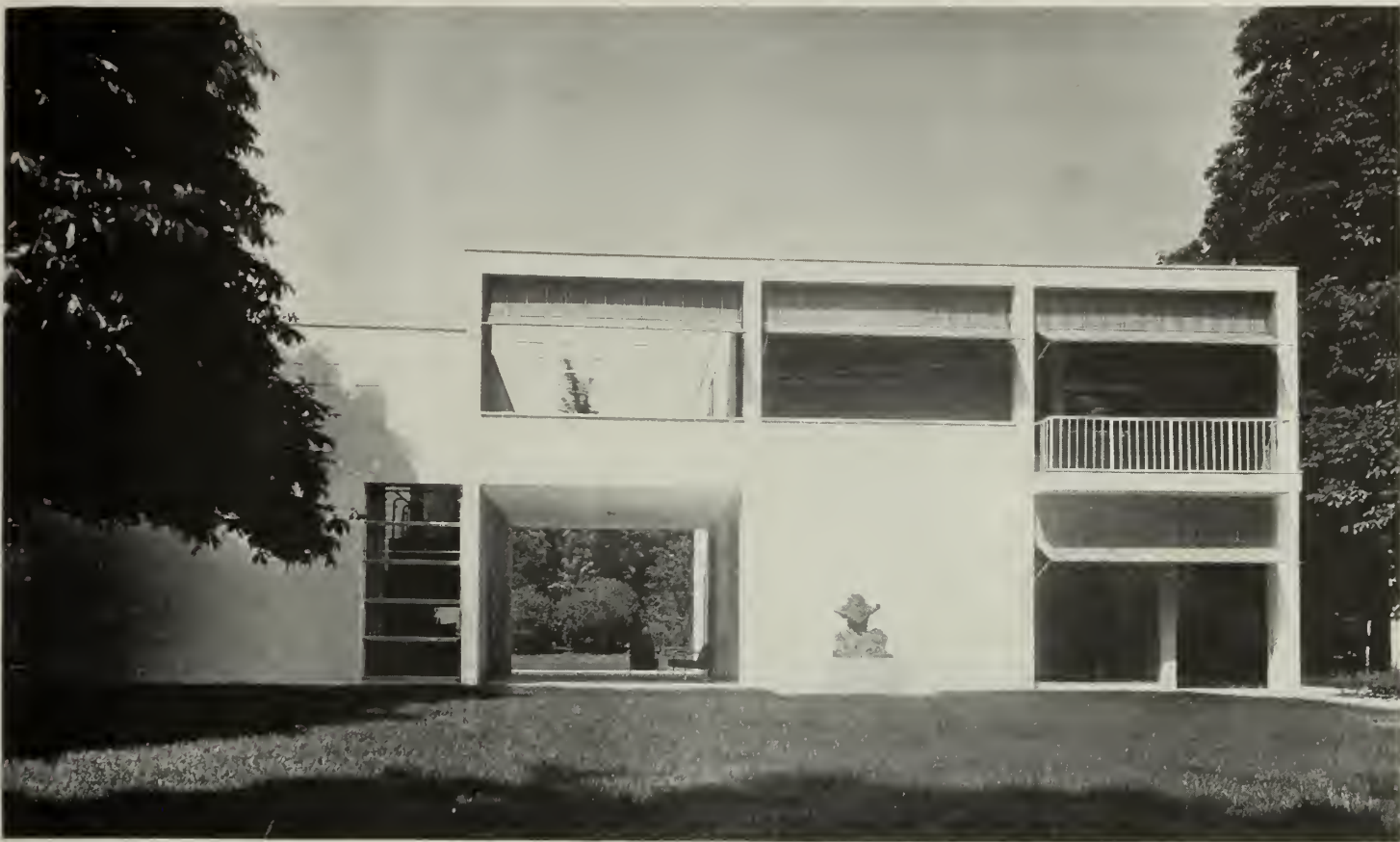
The small houses erected there are perhaps the most significant part of the show. They were designed by a distinguished group of younger Italian architects.

While the buildings are frankly imitative and the inspiration borrowed from the north, there are many features about them unmistakably Italian, and ingenuity has been exercised in suiting the style to habits of life. On the pages following we have shown interiors of one of the most interesting of the houses.

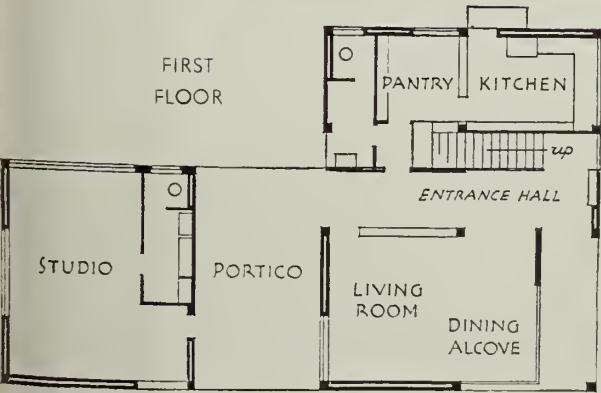
A small suburban house by Virgilio Vallot. The classic garden gives its modern architectural style a distinctly Italian flavor



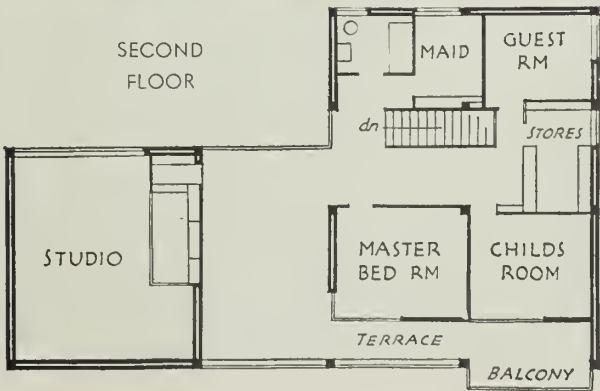
S. A. CRIMELLA



This villa planned as the home and workshop of an artist was done by a group of architects from Como. The two story studio is connected with the main part of the house by a terrace and balcony, and yet is separated enough to give the owner isolation and quiet. The floor plans below show the arrangement of the rooms with the generous use of glass partitions



The el formed by the house and studio makes a shady terrace outside the studio window. The upstairs terraces can be seen above. The studio balcony crosses them to the second floor of the main house



INTERIORS OF THE MILAN HOUSE

A tremendous northern window lights the studio from floor to ceiling and long draperies may be pulled across to regulate the light. The furnishings are severely plain

Where the modern reigns unchallenged even in Italy. Here is the finest flower of enamel kitchen cabinets and most modern plumbing

The dining room is more a dining alcove than anything else. It is screened off from the terrace by a plate glass partition, giving a sense of space. The modern design of the furniture is in keeping



Revue...

PARIS DECORATIVE SCENE

THERE have been two major social architectural events in Paris during the recent season, the opening of the Lady Mendl-decorated Mannheimer place and the amazing new *hôtel particulier* of the Honorable Mrs. Reginald Fellowes in the rue St. James, at Neuilly. There would have been four had the Christian Bérard panels been completed for Madame Lelong's cotillion-colored flat and had his masterly paintings been retained as key to the décor in the new dwellings of Madame Patrice Le Blanc.

THE HÔTEL PARTICULIER OF THE HONORABLE MRS. REGINALD FELLOWES

If excitement is the measure, these events can, however, be reduced to the one opening of the Honorable Mrs. Reginald Fellowes' place. Its house-warming was a social event; opinion varied as to its esthetic merits; some angry, some ecstatic. Its qualities of construction remain the most curious, intelligent, and personal of any woman's house in town.

As to the house, little that is important or personal is contained in the lower floor of this enormous Neuilly Parc mansion, except the mechanics of the lounge-ball-music-theatre room which occupies the better part of the ground *étage* and all its best ideas.

Certainly the important unit of the house is Mrs. Fellowes' quarters on the second floor. These she calls a series of self-sufficient, self-contained rooms which insure isolation for work and private life to a woman who is a wife, the mother of four children, and employed at a commercial job to boot. They consist of four rooms—bed chamber, bath, *bureau* (or study or work-room)—and large kitchen. The kitchen is bigger than the study which is octagonal ceilinged, has a delicious rococo stuccoed fireplace, with the white Italian stucco worked on black glass, framing a rare and quaint Reynolds original of a naked child "with a hat on." In this room is a huge day bed, all cushions and no head and foot (she works in or on the bed); a typewriter, telephones, both private and public, files, also a red chow dog. The book cases are charming insertions into the wall, with barely perceptible trims of unpainted wood. The room is crammed with adding machines, typewriters, labor-saving devices, and devices to lie down on. The French window gives onto a terrace if one can hop up a high step. (Mrs. Fellowes has a theory that terraces should be above, not below, the adjacent level; so one has a sense of drama in stepping up onto them.) This terrace furnishes her with the out-doors element of her self-contained unit. She can sleep there, hide there; it has no access except through her study; three giant poplars train over it, one is named Gog and the other Magog; the third seems to be nameless.

Her bath features Navajo-looking striped gay bath rugs. Her bedroom is extraordinary—if not alarming. At eleven o'clock in the morning, it was still artificially lighted. It is composed, ceiling and walls, of marine-blue Venetian glass worked and encrusted in a pattern that is rather like wings. The bed is a parrot-yellow *Italiante* affair of braid-trimmed



ANDRÉ KERTÉSZ

Sun parlor in the Neuilly Parc mansion of the Honorable Mrs. Reginald Fellowes



JEAN COLLAS

Aga Khan's modern cubistic staircase



JEAN COLLAS

Bed chamber of the Aga Khan's French wife



André Durst's penthouse garden overlooking the entire city

REVUE . . . PARIS DECORATIVE SCENE



Salon of the penthouse of André Durst



JORACH

Roof solarium, one of the individual features on the *hôtel particulier* of Bernard Reichenbach



Plaster appliques with inscriptive writing, designed by Giacometti for the home of the French novelist, Mauriac



JEAN COLLAS

and patterned satin worked around small foot pillars carved and shaped beneath; the headboard is semi-circular and features, as an added décor, a large jeweled scimitar! The room is eccentric and extremely lovely. Huge dress closets, as large as children's rooms, flank the bedroom on the inner side.

An electric device which operates by her bedside can close a catch in the next room (her study) which locks the door and sets some signal going which means—stay out. As the study door is the only means of entrance to her apartment, her state of siege is indeed real.

There is a secret lift by which she can descend to the garden below if she chooses, and even leave the house without "being seen or worried." The kitchen is a gem, next to her study. It has hammered pots and pans, an electric stove, sink, dishes, and enough tinned food and supplies to feed her in a state of siege for three days. Here she entertains, informally, intimate or "artistic" friends. You dine in the kitchen—served by two butlers. The chairs are of cream-colored oil-cloth.

Another feature: the tiny guest house, which looks like a back drop for the proscenium, is also self-contained. It can't be more than twelve feet square. It contains one salon, one kitchen, one bedroom, one shower and even has its own garden, about three feet by six, created by simply putting up a tiny picket fence.

THE CUBIST HOUSE OF THE AGA KHAN

One of the newest and most resolutely modern houses in Paris is the *hôtel particulier* of the Aga Khan in the rue Shaffer. It was formerly one of the Trocadero quarter nineteenth-century Gothic creations in the late lamentable Strawberry Hill style. Behind its now modern fenestration and façade, René-Herbst, arch-cubist and architect, has constructed a series of four apartments, one to a floor, which give at once a maximum of individual privacy and family unity to the new royal and celestial ménage. (It must be recalled that besides his titles earthly, the Aga Khan ranks in the faith of his country as a Titular God, and is permitted the power of performing miracles. Thus champagne, forbidden him by his religion, and always served to him at every meal, becomes water by his passing his hand over it in ritual gesture. Fact!) On the ground floor are the two formal salons, the larger of which sets the decorative key to the house—satin-finished mahogany furniture upholstered in light chestnut satin and of a form square, comfortable, virile, massive and twentieth century. The window curtains are emerald green. The dining room and servants' offices occupy the remainder of the first storey.

The second contains the apartment of the master. Instead of the old-fashioned parlor-bedroom-bath, the Aga Khan enjoys an office-library-bed-and-bath suite in which mahogany is again used, plus tango colored draperies which repeat the tango color of the lacquered wood that dominates in his bath.

The third floor is that of his new French wife and in color scheme is Marie Laurencin—or Marquise de Sévigné, if you prefer. It is pink and blue. The bath is of rose lacquered wood. The bedroom and boudoir are enchanting; rose silk walls and blue silk draperies and lemon-wood furniture. The grace of the day-bed (see photo) is at once lightly antique and strongly modern.

The fourth floor is the domain of the new infant son. Here are his nursery and the quarters for his governess and nurse. His rooms are in pale blue, with light sycamore furniture and dead white linoleum floors.

The staircase which serves all these floors is a fantastic feature of the house and, architecturally, highly successful. The walls are beige, the balus- (Continued on page 50)

THIS CRUISE HAS
EVERYTHING!



INDIA . . . one of 24 countries on this itinerary. New ports include BALI, Penang (Angkor Wat), Cambodia. Days, not hours, in interesting ports.



BOROBODER . . . fabulous stupa, site of Java's most famous Buddhist remains. Time to see this and a great many other off-the-beaten-track places.



KNICKERBOCKER BAR . . . one of many distinctive public rooms on size-speed-space marvel, Empress of Britain . . . largest world cruise liner afloat.



THINGS TO DO . . . swimming, tennis, squash, bridge . . . plus many activities planned with the "know-how" born of ten years' world cruise experience.



OFFICE IN HONG KONG . . . far-off link in Canadian Pacific's chain of 179 agencies . . . reminder that this is the "World's Greatest Travel System."

130 days . . . 33 ports including BALI. Ship cruise only, \$1600 up. Apartments with bath, from \$3200. Shore excursions at moderate prices; complete standard programme, \$500.

"YOU WANT COMFORT ... AND NICE PEOPLE"

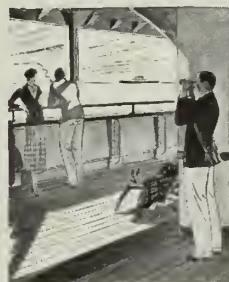
said Mrs. Edward Roberts
of "Carnarvon," Paoli, Pa.

"When you are choosing a cruise, there are two things to look for . . . comfort and nice people," said Mrs. Edward Roberts, interviewed at 'Carnarvon,' her charming old estate outside of Philadelphia on the famous Main Line.

"The best I can say for the 'Empress' is that everything is made so marvelously easy. You couldn't be more comfortable if you were living at home. And when you consider the luxury of the ship itself, the smooth and thoughtful efficiency of the cruise staff, and the fact that there are always so many nice people on board . . . I cannot imagine a more pleasant way to spend four months. I am going again this year, which is perhaps higher praise than anything I could say."

After Christmas and New Year's are over, why not sail away for four months of sunny idling on the 1934 Empress of Britain World Cruise?

You have your own private apartment on



What pleasant people
you are with on the "Empress"

this famous size-speed-SPACE liner, largest ever to make the World Cruise. You enjoy two great decks devoted to sports, amusements, games, dances, and lounge-bars. You eat well, and enjoy the special service and personal care of a picked cruise staff. For this World Cruise has everything, and does everything in the best taste at the best time.

All the Mediterranean in the gay Winter season . . . India in the cool weather . . . China and Japan in flower-time . . . the famous Bali deviation and the temples of Angkor Wat. A great ship on a great world cruise.

Get ship's plan, itinerary, fare schedule . . . from Canadian Pacific: New York: 344 Madison Ave . . . Atlanta: C. & S. National Bank Bldg . . . Boston: 405 Boylston St. . . Buffalo: 160 Pearl St. . . Chicago: 71 E. Jackson Blvd . . . Cincinnati: 201 Dixie Terminal Bldg . . . Cleveland: 1010 Chester Ave . . . Detroit: 1231 Washington Blvd . . . Los Angeles: 621 S. Grand Ave . . . Minneapolis: 611 Second Ave S. . . Philadelphia: 1500 Locust Street . . . Pittsburgh: 338 Sixth Avenue . . . Portland (Ore.): 626 S. W. Broadway . . . San Francisco: 152 Geary Street . . . Seattle: 1320 Fourth Avenue . . . St. Louis: 412 Locust Street . . . Washington: 14th and New York Avenue . . . Montreal: 201 St. James Street West . . .
OR FROM YOUR LOCAL TRAVEL AGENT

FROM NEW YORK JANUARY 4, 1934



Empress of Britain

WORLD CRUISE

CANADIAN PACIFIC

The SHERRY-NETHERLAND



Homelike, restful living-room



Beautifully appointed dining-room



Lovely bedroom with superb outlook

4 Room Home On The Park

Commanding all the beauties of New York from its many windows. A spacious high-ceilinged apartment done in exquisite private-home taste. Charming living-room, large dining-room, two master bedrooms, exceptionally luxurious boudoir dressing-rooms and baths, wardrobe fitted closets, refrigerated serving pantry. A perfectly appointed home, with entire freedom from housekeeping cares and investment.

FIFTH AVENUE AT 59TH STREET • ON CENTRAL PARK • NEW YORK

Revue—Paris Decorative Scene

(Continued from page 48)

trade of green lacquered wood, the stair carpet is tobacco brown and the vertical face of the tread is of stainless steel. The effect thus gained is both silent and rather labyrinthine. The view from the top floor, looking down into the newel (see photo), is stimulating and cinematographic.

All the furniture, lacquered woods and details were specially designed and constructed for the Aga Khan in the *ateliers* of René-Herbst.

THE PENTHOUSE OF ANDRÉ DURST

Bachelors, being free to make their own lives, are, in Paris, also making their own homes, without a decorator's assistance. One of the most entrancing results has been the *garçonnière* of André Durst, seventh floor and penthouse in an apartment building in the wooded rue de Longchamp, in Neuilly. From the windows the view sweeps from the Tour Eiffel to Sacré-Cœur, and all between. The Durst décor is a reaction again against cubism, is an exploration into the personal, luxurious and romantic. As proof, the salon has Braque-brown walls, gray carpet and furniture upholstered in French officers' horizon blue twill, color being anathema to cubists and a great relief to everybody else.

The white note is maintained by door-edges, fine firm light-house-like lamps by Jean Michel Frank, white quilted satin pillows on a black leather lounge, the reflection from the gray glass mantelpiece, and, above all, from the Bolette Natanson fanciful white-painted iron scroll frame for mounted butterflies which, with a splendid Dali canvas, are the salon's only ornaments, plus a delicious gilt-wire table, style made Louis XV, and picked up at the Flea Fair. The dining room is of mirrors, pan-coupé, the table of dark glass with lamps of crystal obelisks, the chairs of white hairless goat-skin. The entry hall which leads back to the bed chamber is again white with excellent gray velvet study doors, brass nailed. The bedroom is a delicious stylized arrangement of blue-white-gray, with white goat-skin tri-paneled doors, outlined with white bands and giving an effect of Wedgwood. The walls are night blue, and the bed is of white iron, covered with black and white fur, curtains white and cottage, with border of flowered blue. The classic reaction is gained by the use of one fine old piece—a Louis XV desk, which is a family relic, figured historically in the signing of Revolutionary papers, and its marquetry lid displays the portrait of a philosopher, writing at such a desk in a garden. The lamps here are again by Frank. The entry lamps are from his *atelier*, extraordinary white-and-gold plaster rude nut-cups, held by pale plaster hands. They were designed by the famous Giacometti.

The top floor includes the delightful penthouse garden, with picket fence and campanula, a scarlet marquee and especially excellent iron chairs, from Aix-en-Provence, early nineteenth-century works inspired by Louis XIV. The other top-room is Durst's photographic study (his Parisian portraits of fashionable faces are well known). This room is a fantasy and pretty prank. It features utter nonsense, is a stylistic reconstruction of 1900 at its highest curve and offers such phenomena as a screen made of house shutters, a lounge draped in velvet gray loops, a divan upholstered in gray marbleized chintz, stuffed sea gulls, a half-dozen white china statuettes of the Lois Fuller epoch, iris painted freely on the wall in the manner known in Paris as Early Metro, and rubber plants. The room is a prank and also a warning that Parisians are tiring of mathematics as a frame for their lives

and willing to go back—even too far back, to make clear their point—to color, to decorations, to variety in line, shade and form, as a means of expressing personal relations with inanimate objects.

THE CONTEMPORARY HOUSE OF BERNARD REICHENBACH

In stylistic opposition to the Aga Khan's dwelling, can be cited the new luxuriously-equipped *hôtel particulier* of the *richissime* industrial, Bernard Reichenbach, in the rue Alfred-Dehodencq, in Auteuil. The low-storyed villa, faced with speckled stone, is separated from the Parc Ranelagh only by its own gardens, contains twenty major rooms, including a gymnasium, a solarium, a stage for private auditions, nursery, and playrooms. It was constructed by the imaginative architect, J. C. Moreux, in combination with Madame Bolette Natanson, famous for her decorative flair and natural history *montage* for the de Polignacs. In it Moreux has attempted to create a non-cubist yet modern-styled French house, has combined old furniture against new backgrounds as a means of freshening the time-sense, employed contemporary paintings against period decorations as a relief from the arid geometry of present modes and relied on classic reactions for his proportions.

The grand entry-hall on the ground floor is faced with Burgundy stone, rose-beige in color, and features a fine de Segonzac aquarelle and the monumental staircase (see photo) which is a real flight of modern fancy. It is constructed of polished Burgundy ramped in brown wood, *verni*, and rises on the famous shallow fifteen-centimeter treads which were Mansard's invention for the seventeenth century, when beautiful easy steps were a necessity.

The chief rooms of the first story are the *grands salons*, one of which opens with triple bays onto the gardens. The main *salon* is, like the library, faced in natural oak and has as its central decoration a fine canvas of E. Vuillard. It also contains a small stage with special gullet-shaped ceiling niche in the interest of acoustics. The dining room is of green lacquered wood. The chairs are upholstered with seventeenth-century Gobelin tapestries, in greenery design.

The second floor contains the family apartments. Besides those given over to the children, and which for silence are all floored with grilled cork ("cooking" the cork gives it a dark tone and shinier surface), there is a suite for the elder son, including a study, and a complete apartment for Madame which has as a feature a black glass bath with green porcelain plumbing and an odd lighting arrangement which consists of a great glass cylinder which traverses the ceiling. The master's parlor is a typical example of Moreux' neo-classic reaction; he has used a valuable canvas by Pierre Bonnard as its central set-piece and placed French Restoration furniture—chair, tables and divan—in light wood against parchment-covered walls. The modern quality of the décor is contained in the skin walls and the sparsity of the furniture. The reading-light over the day-bed imitates that of a Pullman. The carpet is beige, the curtains and upholstery of gold-colored wool. The general illumination is diffused.

The servants' quarters are in a separate building. The kitchens are entirely lined with white ceramics.

The heating system for the villa is curious. Steam pipes are sunk in the ceiling of all those rooms except those faced with stone and there are concealed beneath the floor. The radiation is thus invisible; it works. Moreux states that in this house his problem was to gain "a modern exterior with classic reaction as proof of the poverty of cubism." He used to be a cubist-architect himself. His private hobby is collecting instruments of precision.

When winter comes
... let this be **YOU**



An enchanted world...

CRUISING CUNARD

Threshold of a new world... by some magic this rail, this widening expanse of sea open before you vistas not merely of sun-lit waves and radiant foreign shores... but of life as you desire it.

To cruise Cunard is like stepping into an enchanted world... created for pleasure only... limitless in its diversions, yet distinguished always by its suave ease.

Give yourself a week or two or four of such living this winter... sail away to warm seas and glamorous, far-off ports. Choose from this elaborate program under renowned Cunard management.

AQUITANIA... to Egypt and the Mediterranean
January 31 and March 7... 33 days in the newly remodeled Aquitania... to ten most alluring Mediterranean ports: Madeira, Gibraltar, Algiers, Villefranche for the Riviera, Haifa and Port Said for the Holy Land and Egypt, Rhodes, Istanbul, Athens, Naples! Rates only \$495 up, First Class; \$265 up, Tourist Class. In Cooperation with Raymond - Whitcomb.

MAURETANIA... to the West Indies and South America. The *White Cruise Queen* on an itinerary that few ships could equal. 5300 miles in 12 days... Port of Spain, Trinidad; La Guaira, Venezuela; Willemstad, Curacao; Colon, Panama; Havana, Cuba... including a 240-mile daylight vista of the Leeward and Windward Islands! From New York Nov. 25... \$125 up, First Class Service throughout. Later sailings Dec. 9 and 23, Jan. 27, Feb. 10 and 24, Mar. 10 and 24, Apr. 7... rates on application.

SAMARIA... to Bermuda, Nassau and Havana. 11 days... leisurely yachting over sunny seas in a ship famed for comfort... to the three highspots of the West Indies! From New York Jan. 20, Feb. 3 and 17, Mar. 3, 17 and 31. Low rates... \$125 up, First Class Service throughout.

FRANCONIA New Year's Cruise to Nassau and Havana. 9 days... 3 days ashore, including New Year's Eve in Havana! From New York Dec. 26... \$107.50 up. No passports needed for West Indies.

Literature and reservations through your local agent or Cunard Line, 25 Broadway, New York

CUNARD

Sunshine Cruises



EVEREADY PRESTONE



now **\$2.95** a gallon

The same safe, all-winter anti-freeze sold last year for \$4.45. Concentrated—not diluted or cheapened in any way.

TWO MINUTES OF YOUR TIME in reading the facts on this page may save you many hours of driving-discomfort this winter. Do not wait until the first freezing day comes to decide the kind of anti-freeze you want. The economy and safety of your winter driving will depend upon how well you choose. It is important that you learn the facts *now*.

Economy plus safety

You know this about anti-freezes. There are two types—the “boil-away” kind and the “permanent” kind that is supposed to stay right on the job throughout the winter. Boil-away anti-freezes smell up the car. They are inflammable. They evaporate in warm weather, and leave your car unprotected against the next cold snap. Their one appeal in the past has been their low initial cost. But today, at the new low price of \$2.95 per gallon, Eveready Prestone is within the reach of all. And, of course, in *all-season cost* it offers real economy. That's because one filling of Eveready Prestone gives you complete protection all season long. No replacements, no costly repairs for frozen engines, no rust, no worry about the protection in your radiator. It's there to stay!

Permanence plus rust protection

With Eveready Prestone you get this permanent anti-freeze protection without the *penalty* of a rust-clogged radiator and overheating.

Many so-called “just-as-good” anti-freezes are being offered. Some give protection *for a limited time*; others are immediately harmful to your car. To bring you the cold, scientific truth, “permanent” anti-freezes have been subjected to exhaustive tests—the most rigorous ever conducted.

For hundreds of hours, each product was run through an automobile cooling-system at a speed and engine-temperature *exactly duplicating actual driving conditions*. Under this test Eveready Prestone was unchanged after 1000 grueling hours—still giving full protection *not only* against freezing, but against rust and corrosion. Other anti-freezes, in the same test, broke down and became *definitely corrosive* to the metal in the cooling-system in from 50 to 200 hours . . . developing “anti-freeze rust,” a common cause of radiator clogging and overheating.

The 25,000-mile anti-freeze

If, for example, your average driving speed is 25 miles an hour, this test means Eveready Prestone will protect your car for 25,000 miles of driving and upwards.

Don't buy water when you can get it out of the spigot

Don't be fooled by “tricky” prices. Laboratory measurements show that many “permanent” anti-freezes are nearly *half* plain, ordinary water. Eveready Prestone is concentrated—all anti-freeze. Here's a little revealing arithmetic:

For a 1933 Plymouth

Suppose an anti-freeze which is one-half water sells at \$1.50 a gallon, requiring 2 7/8 gallons to protect a 1933 Plymouth to 10° below zero . . . \$4.31

Amount of Eveready Prestone needed to protect to 10° below zero is 1 1/4 gallons at \$2.95 a gallon . . . \$3.72

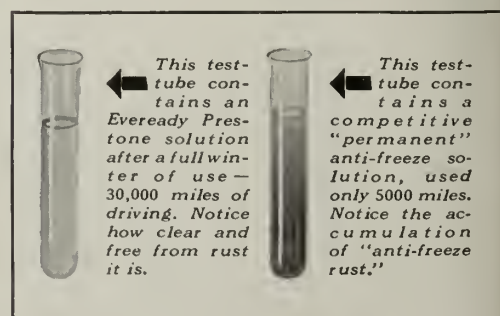
Saving \$.59

plus safe protection from rust and corrosion

Do not confuse Eveready Prestone with either alcohol or glycerine

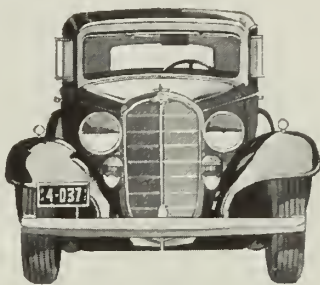
There is no other anti-freeze “the same as Eveready Prestone” . . . or anything else like it. It is a distinctive patented product. It protects your car not only against freezing, but also against rust. Its use reduces the corrosive action of water on the metals of the cooling-system from 75% to 95%.

Eveready Prestone is approved by every car-manufacturer in America as well as by all leading radiator makers.





This Pierce-Arrow (Model 836, '33) can be protected to 10° above zero with 1¾ gals. of Eveready Prestone at a cost of \$5.17



This Buick (Model 33-50, '33) can be protected to zero temperature with 1 gal. of Eveready Prestone at a cost of \$2.95

The important thing in buying an anti-freeze is to figure cost to a definite protection point, not the price per gallon. See how reasonably you can get all-winter protection against freezing and rust with Eveready Prestone.

GALLONS OF EVEREADY PRESTONE NEEDED TO PROTECT TO THESE TEMPERATURES

CAR	MODEL	20° above	10° above	Zero	10° below	20° below	CAR	MODEL	20° above	10° above	Zero	10° below	20° below
Auburn	6-80, '29; 685, '30	¾	1¼	1½	1¾	2	Lincoln	'27, '28, '29, '30	1¼	2	2½	3	3½
	8-100, '32; 8-101, 8-105, '33	¾	1¼	1¾	2	2½		'31; V-8, '32; V-12-136, '33	1½	2	2¾	3¼	3¾
	12-160, '32	1½	2¼	3¼	3¾	4¼		V-12, '32; V-12-145, '33	1½	2¼	3	3½	4
	12-161, 12-165, '33	1½	2¼	3¼	3¾	4¼	Nash	6-60, '31; 960, '32	½	¾	1	1¼	1½
Buick	32-50, '32; 33-50, '33	½	¾	1	1¼	1½		880, '31; 980; 1130, '33	¾	1	1½	1¾	2
	40, '30; 32-60, '32	¾	1	1½	1¾	2		8-90, '31; 990, '32	1	1½	2	2¼	2½
	50, 60, '30; 33-60, '33	1	1½	2	2¼	2½		Std. 8, '32; 1170, 1070, '33	¾	1¼	1½	1¾	2
	8-80, 8-90, '31; 33-80-90, '33	¾	1¼	1¾	2	2¼		Spec. 8, Twin Ign. '32	1	1½	1¾	2¼	2½
	32-80, 32-90, '32	¾	1¼	1¾	2	2¼		Amb. 8, Twin Ign. '32	1	1½	2	2¼	2½
Cadillac	355, '31; 370, '32; 370-C, '33	1	1½	2	2½	2¾	Oldsmobile	F32, 6, '32; F33, 6, '33	¾	1	1½	1¾	2
	370, '31; 355, '32; 355-C, '33	1¼	1¾	2¼	2½	3		L32, 8, '32; L33, 8, '33	¾	1¼	1½	1¾	2
	452, '31; 452, '32; 452-C, '33	1¼	1¾	2¼	2¾	3¼	Packard	640, '29; 740, '30; 840, '31	1	1¾	2	2½	2¾
Chevrolet	'29, '30; Stand. '33	½	¾	1	1	1¼		726, 733, '30	1	1¼	1¾	2	2¼
	'31, '32, '33	½	¾	1	1¼	1½		1001-2, 1003-4, '33	1	1¼	1¾	2	2¼
Chrysler	6, '31; 8, '31; 6, '32, '33	¾	1	1½	1¾	2		826, 833, '31; Std. '32	1	1¼	1¾	2	2¼
	C.Q., C.L., '33	1	1¼	1¾	2	2¼		745, '30; 845, '31; Del. '32	1¼	1¾	2¼	2½	3
	8, '32	¾	1¼	1¾	2	2¼		1005-6, '33	1½	2½	3¼	4	4½
	Imperial, '31, '32	1¼	1¾	2¼	2½	3		Light 8-900, '32	¾	1¼	1¾	2	2¼
	Imperial Custom, '32, '33	1¼	2	2½	3	3½	Pierce-Arrow	Twin 6, '32	2	3	4	4¾	5¼
De Soto	6, '31, '32	¾	1	1¼	1½	1¾		125, 126, '29; A, B, C, '30, '31	1¼	1¾	2¼	2½	3
	8, '31, '32; 6, '33	¾	1	1½	1¾	2		41, 42, 43, '31	1¼	1¾	2¼	2½	3
Dodge	6, '33	¾	1	1½	1¾	2		54, '32; 836, '33	1	1¾	2	2½	2¾
	8, '33	1	1¼	1¾	2	2¼		51, 52, 53, '32	1½	2½	3½	3¾	4½
	8, '32	¾	1¼	1¾	1¾	2	Plymouth	1236, 1242, 1247, '33	1½	2½	3½	3¾	4½
Essex	'29, '30, '31, '32	¾	1¼	1¾	2	2¼		'31, '32 Fltg. Power	¾	1	1¼	1½	1¾
	6, '33	½	¾	1	1¼	1½	Pontiac	Six; De Luxe '33	¾	1	1¼	1¾	1¾
Essex Terraplane	8, '33	¾	1	1½	1¾	2		'29, '31; 6, '32; 8, '33	¾	1	1¼	1½	1¾
		¾	1	1½	1¾	2	Reo	8, '32	1	1¾	2	2½	2¾
Ford	A, '28, '29, '30, '31, '32	½	¾	1	1¼	1½		F.C. 6-21, 6-25, '32	¾	1¼	1½	1¾	2
	V-8, '32, '33	1	1½	2	2¼	2½	Rockne	F.C. 8, Royale 8, '31	1	1½	2	2¼	2¾
Graham	Spec. 6, '31; Spec. 8, '31	1	1¼	1¾	2	2¼		Royale, F.C. "S," '32	1	1¼	1¾	2	2¼
	Custom 8, '31	1¼	1¾	2¼	2½	3		F.C.S.-2, '33	1	1¼	1¾	2	2¼
	57, 6, 8, '32; 58-65, '33	1	1¼	1¾	2	2¼		Royale N 2, '33	1	1¾	2	2½	2¾
Hudson	8, '30; 8, '31, '32, '33	¾	1¼	1¾	1¾	2	Studebaker	65, '32; 10, '33	½	¾	1	1¼	1½
	SS, '33	¾	1	1¼	1½	1¾		75, '32	¾	1	1¼	1½	1¾
Hupmobile	11, U, '30; 11, '31, '32	1¼	1¾	2¼	2¾	3¼		Dict. '31; 82, '33	¾	1¼	1½	1¾	2
	L8, '31, '32; 321, '33	¾	1	1½	1¾	2		6, '32	½	¾	1	1¼	1½
	226, '32; 326, '33	1	1½	2	2½	2¾		Dict. 8, '32; 6, '33	¾	1	1¼	1½	1¾
	222, '32; 322, '33	1	1½	1¾	2¼	2½		Com. 8, '32; Com. 73, '33	¾	1	1½	1¾	2
La Salle	340, '30; 345, '31	1	1½	2	2½	2¾	Willys	Pres. 8, '32	1	1½	1¾	2¼	2½
	345, '32; 345-C, '33	1¼	1¾	2¼	2½	3		92, '33	1	1½	2	2¼	2¾
								77, '33	½	¾	¾	1	1
								99, '33	½	¾	1	1¼	1½

COST OF EVEREADY PRESTONE

½ gallon . . . \$1.50	1¼ gallons . . . \$3.72	2 gallons . . . \$5.90	2¾ gallons . . . \$8.12
¾ gallon . . . 2.22	1½ gallons . . . 4.45	2¼ gallons . . . 6.67	3 gallons . . . 8.85
1 gallon . . . 2.95	1¾ gallons . . . 5.17	2½ gallons . . . 7.40	3¼ gallons . . . 9.62



FIND YOUR OWN CAR ON THIS CHART. If your car is not listed, see your dealer. He has a complete chart showing every car made. The amounts of Eveready Prestone required, as shown here, do not allow for the capacities of hot water heaters. If you have a hot water heater, or if you need to protect your car to any lower temperature, down to 60° below zero, consult your dealer.

Tested



Approved

NATIONAL CARBON COMPANY, INC.
General Offices: New York, N. Y.
Branches: Chicago New York San Francisco
Unit of Union Carbide and Carbon Corporation

Read this guarantee

National Carbon Company, Inc., specifically guarantees that Eveready Prestone, if used according to directions, will protect the cooling-system of your car against freezing and clogging from rust formations for a full winter; also that it will not boil away, will not cause any damage to car finish, or to the metal or rubber parts of

the cooling-system, and that it will not leak out of a cooling-system tight enough to hold water.
At the new low price, Eveready Prestone is the cheapest and safest anti-freeze you can buy for all-winter protection against freezing and rust. Have it put in now. It won't evaporate, or heat up your motor. With Eveready Prestone in the car, the anti-freeze question is off your mind for the entire winter.

SKY-LINE HOMES

Planned by World-Famous Decorators

Living-room in an apartment by Arthur S. Vernay

THE TOWERS
OF THE

WALDORF-ASTORIA

PARK AVENUE • 49TH TO 50TH STS • NEW YORK

ART CALENDAR
FOR NOVEMBER

AMERICAN ACADEMY OF ARTS AND LETTERS, Broadway and 155th street. Private showing of paintings and drawings by George de Forest Brush, opening November 10 and continuing all winter.

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, 30 East 57th street. Exhibition of the famous art collection of the late Thomas Fortune Ryan, which is soon to be dispersed. Begins November 18.

ARGENT GALLERIES, 42 West 47th street. Work of the new members of the National Association of Women Painters and Sculptors, November 1-4; "Mr. and Mrs." show, featuring work of women members with that of their husbands, also an exhibit of flower paintings by Mell Winters, November 6-18; Hilda B. Kayn flower paintings and J. R. Abraham pastels, November 20-December 2.

JOHN BECKER, 520 Madison avenue. Exhibition of Early American sculpture from the collection of Isabel Carleton Wilde, November 7-December 5.

BRUMMER GALLERIES, 55 East 57th street, Brancusi exhibit of sculpture, November 16.

DELPHIC STUDIOS, 9 East 57th street. Paintings by new Mexican artists, and New York roof-scapes by Warndof, November 1-12; photographs by Ansel Adams, and paintings of the South by William Cooper, November 13-26; still-life painting by Jerome Blum, opening November 27.

EIGHTH STREET GALLERY, 61 West 8th street. John Louergan one-man show of washes, continuing till November 14; examples of the sculpture of Aaron J. Goodelman, November 15-30.

GRAND CENTRAL ART GALLERY. A show of illustrative works by top-notchers in illustration, Gallery 1-18, all during November; Academy of Fellows of Prix de Rome, all during month; and pencil drawings relative to the Armistice by Violet Oakley, November 9-18.

KNOEDLER, 14 East 57th street. Modern French showing—Dégas, Césaire, Renoir, November 6-28; daguerreotypes of famous French and American personages, November 13-30.

KRAUSHAAR, 680 Fifth avenue. Water colors, landscapes and portraits by Henry Schnakenberg, November 7-25.

JULIEN LEVY, 602 Madison avenue. Twenty-five years of the Russian Ballet, through November 18; paintings in oil by Salvadore Dali, November 18.

MACBETH, 15 East 57th street. Wash drawings by Robert Henri, November 1-13; new lithographs by Stow Mengenroth, November 14-27; paintings, water colors, etchings, lithographs and drawings by Percy Crosby, November 14-27.

METROPOLITAN MUSEUM OF ART, Fifth avenue and 82nd street. Loan exhibit of Islamic miniatures, painting and book illuminations, Gallery D, continuing throughout the winter; 300 years of landscape prints, Gallery K37-40, until November 30; lace shawls of the nineteenth century, Gallery H19, continuing throughout the winter.

MILCH GALLERIES, 108 West 57th street. Exhibition of American painting throughout November; watercolors by Emil Holtzhauser, opening November 27.

MUSEUM OF MODERN ART, 11 West 53rd street. One-man show of Edward Hopper, and a retrospective exhibition of the work of American artists in oils, water color and etching. November 1 and into December.

NEW YORK PUBLIC LIBRARY, Fifth avenue and 42nd street. Illuminated manuscripts in the Spencer Collection; Stuart Gallery Room 316, through November.

REHN GALLERY, 683 Fifth avenue. Paintings by John Carroll, November 6-25.

STIEGLITZ, AN AMERICAN PLACE, 509 Madison avenue. Evolution of John Marin over a period of 25 years, continuing to November 24.

THIRTEENTH STREET GALLERIES, 144 West 13th street. Nudes and flowers by American artists, until November 16; water colors, pastels, tempera and oils by Joseph Foshko, November 14-30.

WHATEVER
THE TRIP—

Whatever the trip—Europe, South America, a cruise or a short respite in Mexico or Bermuda, the detailed preparations require technical experience. Tickets, hotel reservations, schedules, costs—all must be given thought and care.

This burden can be shifted to the travel staff of the American Express by merely a telephone call, a note or a memorandum to a secretary. The American Express Travel Service is personal, individual and prompt. A part of this service is the issuance of

AMERICAN EXPRESS
TRAVELERS CHEQUES

For sale at banks and Express offices

B A G S

ENVELOPE PURSES
and
KNITTING BAGSPrices range
from \$5.00 to
\$8.75.7½" to 9½"
Frames,
sizes on bags,
illustrated.

Especially distinctive, individually handmade of fine materials, personally selected, guaranteeing you a quality not possible to find elsewhere. Samples of materials and linings sent on request.

Reference: Newton Trust Company,
Newton Centre, Mass.

MRS. FRANKLIN McKEY
161 Beacon Street
Boston, Mass.
Established 1915



More economical than house-keeping, as comfortable and quiet as your home. Relieves you of the daily details of living. Before making your Winter plans, look through the Barclay. Rates are commensurate with the times, term leases being especially attractive.

The BARCLAY

111 EAST 48th STREET

WARREN T. MONTGOMERY—Managing Director

The
CHARMED CIRCLE
that means
CONVENIENCE



At the New Weston, you are in the very centre of smart New York, encircled by all the shops, clubs, theatres and rendezvous that knowing people frequent. The convenience, the perfect appointments, the thoughtful service, the excellent cuisine, together with the pleasingly low rates make this East Side hotel the logical choice with those who demand fine living.

HOTEL

New Weston

MADISON AVENUE AT 50TH STREET



FOREMOST

in name for a tradition of enduring excellence. Appointments, cuisine, service and comfort . . . all create a luxurious charm and sense of well-being to accentuate the enjoyment of your stay, be it of short or long duration. Shops, theatres and all the rendezvous of smart New York are at your doorstep.

Madison at 46th

Albert Keller, President

The Ritz-Carlton of Boston is under the same management

NEW YORK



TRUE TO

Tradition

Resplendent in its park setting, The Plaza, New York's leading hotel, possesses the distinction of being the rendezvous of the social world. It is the acknowledged standard of excellence in service, both here and abroad. Exceptionally spacious suites for your winter or all-year residence. Single rooms from \$5

Henry A. Rost, Managing Director
John D. Owen, Manager

The **PLAZA** *New York*

FACING CENTRAL PARK • FIFTY-NINTH ST. & FIFTH AVE.



NATURAL MINK CAPE AND MUFF

If you do not know JAECKEL FURS

you probably think that only crown Sables and Labrador Mink and the very, very finest Russian Broadtail may enter our doors.

It is true that 75% of our furs are the finest in the world—the grade that is limited in supply and only a few houses carry: but since a fur wardrobe must include less expensive knockabout furs, and young people must be considered, our stock is complete.

A Jaeckel fur coat may be bought for as little as 250.00 and the same workmanship that goes into our very finest furs is included in the price.

JAECKEL
546 FIFTH AVENUE, NEW YORK

"WHAT LUCK!

You're just the man
I wanted to see!"



At The ROOSEVELT,

meetings like this are an every-day occurrence—you do meet the men you "wanted to see."

It isn't luck—it's simply that the men and women of your world naturally stop at the Roosevelt. They appreciate value, in hotel service as in everything else. And the Roosevelt is New York's best value—the least expensive finer hotel.

Rooms now  from \$4.00

The ROOSEVELT
Edward C. Fogg, Managing Director
Madison Ave. and 45 St., NEW YORK
A UNITED HOTEL

FROM THE SMART SHOPS
AND GALLERIES

Bright Ideas



WHEN the "brain trust" at Macy's put their heads together to plan Forward House they evolved a number of bright ideas to express the latest developments of modern living. One is a pair of mammoth screens for dividing a room which must serve several purposes. These, covered with blue spun-glass paper and backed with white pigskin, are 84 inches high. With three folds, \$69.50. Table, \$34.95; chair, \$34.95; lamp, \$29.95; shade, \$5.99. R. H. Macy.

INDIRECT lighting, flowing up from the center of a table, is another of the trick touches in the modern exhibition at Macy's, 6th avenue and 34th street. The table has a mahogany base, brass legs, and a round plate glass top, and stands in a rounded bay of French windows. It is \$219.

IF you are a devotee of the chafing dish arts, you'll appreciate this electric chromium dish from Manning-Bowman & Company, 200 Fifth avenue. It is sturdily built and has red Bakelite handles. The price is \$14.95.



NORMAN TANNER



SOMETHING we've always needed is a folding breakfast tray like this which also answers the purpose of a desk for writing letters in bed. There is a place in the top where paper and pens may be kept and a section which props up to form a writing board. Alice Marks, 19 East 52nd street. \$16.50.



HERE'S hot dog roasting *par excellence*. You spike the wiener, turn on the electricity, and when it is cooked the spike can be removed by the wooden handle. Carol Stupell Cocktail Shop, 443 Madison avenue. Price \$20.



THIS Rube Goldberg device is an automatic breakfast set, which the lazybones across the ocean have gone crazy over. Alice Marks has just got it in from England. The clock starts the water boiling in the kettle at the set time, thence it runs into the tea or coffee pot. When all is ready a bell rings. Tray clock, lamp, complete, is \$55. Alice Marks, 19 East 52nd.

FIREPLACES in general are more sentimental than necessary, but this one combines a mirror console with an electric heater. The structure is a custom-made piece, and varies in price with the size. The one here is \$159; the Marie Laurencin is \$1439, and the goat-skin hearth rug is \$44.95. R. H. Macy's Forward House Exhibit.



INTERESTING ODD PIECES

WILL ALSO BE FOUND IN OUR CATALOGUE OF BUDGET ROOMS



Here, illustrated, is one of several card groups, calculated by the low level of its price to dispel any poker face and win a beaming smile

To be sure the purpose of our Catalogue of Budget Rooms is to illustrate how individual pieces of fine furniture may be grouped to accommodate one's pocketbook. But please do not overlook the important fact that one may select individual pieces from this Catalogue, independent of the Budget Group. Luxurious French beds, sturdy old English chairs, upholstered pieces of custom-made construction, commodes and occasional tables with exquisite marqueterie inlay, and so on almost endlessly. Accredited dealers and decorators are invited to send for a copy of this inspiring guide to sensible economy in furniture.

Albert Grosfeld

FINE FURNITURE

GENERAL OFFICES AND SHOWROOMS

NEW YORK—320 East 47th St. (Between 1st & 2nd Aves.)

CHICAGO Showrooms—660 Cass St. (No. Wabash Ave.)

LOS ANGELES Showrooms—207 North Vermont Ave.



A Game Room in Greenwich

... blends black, white and oyster; glass, mirror and rock crystal... and reflects a personality of distinctive tastes. Designed by Elsie de Wolfe for Mrs. Z. G. Simmons, Jr.

...

Elsie de Wolfe has the gift of reflecting your personality in your home. That genius is yours — whether your budget is limited or without bounds. Bring your interior decorating problems to Elsie de Wolfe, and receive the services of the world's greatest authority at no extra cost.

Write for our booklet, "Chez Elsie de Wolfe."

Elsie de Wolfe
Elsie de Wolfe, President

INTERIORS

677 FIFTH AVENUE
NEW YORK



SO NEAR IS
Contentment

ONLY a moderate investment separates you from the rich enjoyment of a Wurlitzer Residence Pipe Organ.

Visit our studio. Play the Wurlitzer yourself—by hand, or electrically with Wurlitzer recordings. Thrill to the beauty of its colorful tones. Marvel at its compactness. Come in—or write today for brochure.

PRICED FROM \$5600

WURLITZER

Residence Pipe Organs

120 West 42nd St., New York City



modern furniture that is homelike

Here is one corner of a modern room in a country house near New York. Its keynote is simplicity and every detail is planned for comfortable use—not a freakish note within its four walls—yet it is gaily modern in its color harmonies and unconventional lines.

Berri excels in creating such homelike modern interiors that are designed to your personal needs and comfort. The Berri Shop in East 48th Street is an interesting place to visit, and they will gladly scheme with you in the planning of a whole apartment or the corner of a single room.

it's smart to know
good modern

berri inc.

108 E. 48th ST., NEW YORK

Lighting Fixtures

FOR Directoire rooms, Cassidy company, 101 Park avenue, has developed this graceful double wall bracket, in royal blue enameled with gold stars. It measures about ten inches across, and is \$24.

THIS single bracket of mirror and crystal with fluted edges is thoroughly romantic in feeling, small and delicately made. Not more than 10 inches high, it is \$15.00. From Loeber-Ahern, 1 Park avenue.

YOU whose minds go back to the days of carriages don't need to be told—but this is an old coach lantern. It makes a fine outdoor lamp by the door post in the country and is amusing for a hunting lodge. Black with brass trimmings, about 15 inches high. Loeber-Ahern, \$31.

SINCE that Victorian wire furniture came back with such happy results, lighting fixtures to match follow in logical sequence. This one was designed by Constance Smith and Marion Eaton, 113 Bedford street. The price with electrical wiring is \$65, and without, \$45.

LIGHT for the modern kitchen brings up a whole set of problems. This chandelier diffuses the glare and eliminates shadows, and besides it is good-looking in design. From Rex Cole, General Electric company.



Table Talk

YOU can fold up this English double cake and sandwich tray of chromium, which is to be found at Lewis and Conger, 6th avenue and 45th street. When it is snapped together it takes up no more room on the pantry shelf than the ordinary plate, \$5.00.

SOMETHING new in the way of table decorations, are these miniature clusters of crystal fruits and flowers on crystal bases. They are about five inches square. The flower design is \$10 and the grapes, \$7.50 at Pitt Petri, in the Waldorf-Astoria.

FOOD tastes differently somehow when it is cooked in these rough pottery dishes. The one here is a potato roaster, but the top can be taken off and the two parts become separate baking dishes. Mitteldorfer Straus, 245 Fifth avenue, has it for \$1.50.

MILK GLASS that really is different is hard to find, but this dessert plate with a looped filagree edge (\$5), urn-shaped sugar bowl (\$5), and swan-shaped egg dish (\$10) stand out from the mob of white things by their quality and amusing designs. Mayhew Shop, 603 Madison Ave.

A HEAP of these brilliantly colored glass lemons, peppers and tomatoes piled up in a low pottery bowl gives a fresh autumn touch to your fall tables. Olivette Falls, 571 Madison avenue, has them for \$1 each. The leaf plate is \$3.

EVEN if you don't know any youngsters who would like these Mickey Mouse plates, you may feel just silly-silly enough sometime to use the Mickey and Minnie salts and peppers for place card holders, \$.50 each. Plates and cups are \$1.00 each. Schumann China, 18 West 23rd street.

TWO of the latest of the dynasty of fish-shaped dishes, of which we have seen so much recently. Mitteldorfer Straus, 245 Fifth avenue, has just brought them over from Italy. The larger one (\$1.25) is nice for serving crab or shrimp cocktail, and the smaller (\$.75) as an ashtray.

ENGLISH FURNITURE

XVIII CENTURY EXAMPLES

FINE TAPESTRIES
and OBJECTS OF ART

The Private Collection of

JOHN F. TALMAGE

and

MRS. JOHN F. TALMAGE

Mendham, N. J.

AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS OF

NOVEMBER 17 and 18

FREE EXHIBITION DAILY FROM NOV. 11



Queen Anne and Georgian Furniture

With these two groups both walnut and mahogany examples of English cabinet-work are offered. Among the Queen Anne examples are chairs and settees beautifully covered in needlework, also desks and bureaux of fine design and construction. The Georgian group includes a large number of handsome Chippendale and Sheraton pieces.

Renaissance Tapestries

French and Flemish examples contribute fine hunting scenes and historical subjects.

Persian and Asia Minor Rugs

A choice group of antique rugs and carpets including several rare Ladik and Ghiordes prayer rugs.

ENGLISH and FRENCH PORCELAINS

FRENCH and ITALIAN BRONZES

ENGLISH XVIII CENTURY SILVER

The illustrated catalogue will be supplied on request. Collectors may subscribe to art catalogues for the entire season. A nominal subscription price of three dollars is made to cover postage and mailing.

Exhibition and Sale at the

AMERICAN ART ASSN.
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET, NEW YORK

Pattern _____

Color _____

Yards _____

GUARANTEE

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

THE ORINOKA MILLS

Get a one-way ticket

WHEN YOU'RE BUYING DRAPERIES

THERE are no two ways about this ticket. It's a guarantee . . . unequivocal and definite . . . of your investment in Orinoka draperies. It reads, "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."

Orinoka fabrics are unsurpassed in color, design, and beauty of material. But further than that, they are, in the end, the truest *economy*.

Orinoka

SUNFAST

DRAPERIES . . . Colors guaranteed sun and tubfast

May we send you a complimentary copy of the Orinoka booklet?

THE ORINOKA MILLS

183 Madison Ave., New York

Gentlemen: I should like a copy of the Orinoka booklet, "Draperies and Color Harmony." F-2

Name _____

Street _____

City _____ State _____

The December Issue

of

Arts and Decoration

will be a special

CHRISTMAS NUMBER

It will be in your hands about November 30th — just at the right time to help you in planning your Christmas festivities.

It will present new and attractive things from the shops fitting for gifts; a summary of modern developments in the arts; and features on dining, wining, service and entertainment which are altogether appropriate to the holiday season. And of course the usual pages of beautiful interiors.

The one *sure* way to get this special Christmas Number is to become a subscriber. Your newsdealer may sell out the first day. The prices now are:

\$3 for 1 year

\$5 for 2 years

Address your letter and cheque to:

Arts and Decoration

578 Madison Ave., New York

Announcing

5-DAY FREE TRIAL

New Remington

Noiseless Portable

Typewriter

The last word in portable typewriters for home use. Try it yourself for five days without cost or obligation. It's *noiseless*. Never disturbing to others. Notice its smooth-as-silk action; sharp, clean-cut carbons. Don't delay. Mail coupon for full facts and special low terms.

MAIL COUPON TODAY

Typewriter Division

REMINGTON RAND

Buffalo, N. Y.

Tell me about the special 5 day Free Trial on the new Remington Noiseless Portable. Include details on special easy-payment plan.

Name _____

Address _____

AN Italian pottery fruit plate of pale blue-green, decorated with an oddly conventionalized pomegranate in maroon and darker green, from Carbone, Inc., 383 Madison avenue. They are \$36 a dozen.



CONDIMENT sets reenter the mode for informal repasts, and here's an amusing little turnout in Royal Copenhagen Porcelain, 169 West 57th street, in bright yellow. Salts and peppers are \$1 each, the mustard jar, \$1.75; tray, \$3.



Liquid Refreshments

HERE'S a portable bar which carries a sizable flask, four cocktail glasses, four spoons, corkscrew, jigger, lemon reamer, all inside of a Zeppelin-shaped container the size of an ordinary thermos bottle. The container, emptied of all the hardware, functions as a shaker. The price is \$20, at Henckels, 730 Fifth avenue.



WHEN it's tea time this *tôle* tray with looped wire border turns its more dignified face up, with a Directoire arrow design on French blue. But for cocktails, you turn it over and there's a pert cockfight going on in bright tinsel paper appliqué. At Wellby Ltd., 57 East 56th street, for \$9.



ALOW, pleasing candlestick relying for its effect on the repetition of circles and semi-circles in chromium. It is one of the new designs of Chase Brass and Copper Company, 200 Fifth avenue, and is \$3.95. The individual canapé plate is also chromium as is the cocktail cup that goes with it. Plate \$1, and the cup \$.50.





THESE cocktail napkins fit around the bottom of the glass in keyhole formation keeping the hands dry and insuring that no rings will be left on anything. Mrs. George Herzog, 32 East 67th street, has them in both white and pastel colors for \$8.50 a dozen.

About the House



AN old-fashioned muffin stand is easy to move around, and makes a convenient adjunct to the tea table. This particular one is mahogany and has place for three plates. It can be used for smoking things, too. From Alice Rand, 729 Madison avenue: \$20. Ashtrays, \$1.25 each and cigarette box, \$8.00 from Alice Marks, 19 East 52nd street.



MRS. EHRLICH has a way with antiques, adapting them to modern needs. An old English spoon tray (\$35) with an old Worcester bowl (\$15) and a rosewood backgammon dice cup (\$7.50) form an original smoking set. The yew plant stand was used in former days as a spill bowl. It is \$25; all at Mrs. Ehrlich's, 36 East 57th street.



SPUN aluminum is combined with cork in this cigarette container and ashtray by the Modern Spun Metal company, 12 West 18th street. Box, \$1.75; bowl, \$1.15.



THIS filigree dome is made of Venetian glass and is placed in a wide bowl or vase to hold flowers in position. It comes in different sizes, the largest, or 8-inch size, shown here, is \$4.50. The tall urn-shaped vase is also Venetian glass—hyacinth-blue, \$10. Arden Studios, 460 Park avenue.

A. MARCHAND

INC.

Lighting Fixtures of Distinction



680 Fifth Avenue, New York

TO DECORATORS

*Come to us for simple antique pieces of real merit
—or if your work demands rare pieces, the price
of which exceeds your budget, then see our copies
—made by hand of old wood and fine old veneers.*

We sell ONLY to the trade

Trevor E. Hodges, Ltd.

Importers of Fine English Furniture

204A East 47th Street

New York City

ELdorado 5-5254

ARE YOU SEEKING A SCHOOL?

TO THOSE seeking guidance in selecting a school or college we suggest that they refer to the Special School Section of the current issue of Harpers Magazine now on sale.

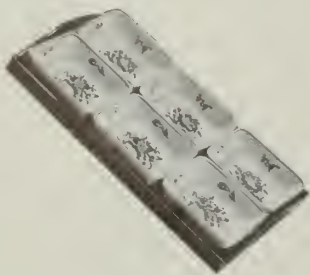
In this issue will be found the announcements of many of the best schools and colleges—academic, preparatory, finishing, junior college, military, and special schools. A wide range of schools in all localities, to fit all purposes and purses, that will help you in the selection of the one best suited to your needs.

Our School Bureau will be glad to aid you in solving your particular school problem and will send you free its School Booklet in which will be found many helpful suggestions.
Address Educational Bureau

HARPERS MAGAZINE, 49 East 33rd Street

New York, N. Y.

English Hors d'Oeuvre Tray



of walnut in the new oblong shape with six removable china compartments in yellow honeycomb design or white with blue flowers.

Tray 16" long 9" wide

\$17

Express Collect

ALICE H. MARKS

19 EAST 52nd ST., NEW YORK



COLOR TONE

▲ FURNITURE ▲ ACCESSORIES ▲

193 LEXINGTON AVE



VENETIAN BREATH BLOWN GLASS LOVING CUPS

Sapphire blue bowls supported by deep amethyst sea horses—18" high, 18½" top diameter—7" base. Only pair of its kind in this country—Price \$75.00 the pair—\$45.00 singly. Made especially for the

BRICK OVEN TAVERN
40 Joy Street
Boston, Massachusetts

MONTLLOR BROS. EST. 1909

SPANISH ANTIQUES

OBJECTS OF ART DECORATIONS

768 Madison Ave. at 66th St.

New York



ADAM SCREEN

Delicately painted on a light cream background with a soft green border. Our large collection includes screens of every period and design.

Write for Catalog "K". Select a screen for yourself or for that puzzling Christmas present.

Screens at \$45. up

Venezian Art Screen Co.
540 MADISON AVE., NEW YORK
between 51th and 53th Streets



30-Arm Chair Sun Parlor, Yacht, Terrace and Garden Furniture

Some of our installations: The New Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

Free Illustrated Catalog
Freight Prepaid to Florida

Grand Central Wicker Shop Inc.
217 EAST 42 ST. NEW YORK

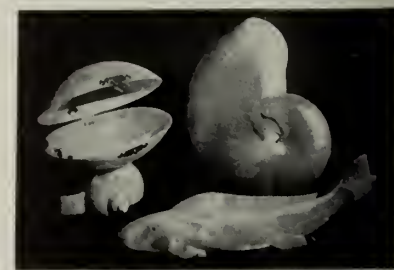
THIS old-fashioned English china door knob and push plate decorated with tiny roses have just a touch of lavender and old lace about them. They come in sets of the door knob and escutcheon, key escutcheon and push plate. English Antique Shop, 601 Madison avenue, \$10.

TWO of the newest Cannon towels are the "Annapolis" with a twisted rope border design which comes in autumnal color combinations—peach, brown and maize—as well as the more usual shades; and the "Colony" with a double border. Large bath towels are \$2 apiece and a seven-piece set \$7.50 (monogram extra) at James McCutcheon and Company, 49th street and Fifth avenue.

THIS double-decker modern centerpiece of glass and chromium was designed by Helen Hughes Delaney, and may be had at her Penthouse Studio, 936 Lake Shore Drive, Chicago. It is shown here with two rings of stiff blossoms, but the chromium ball may be removed from the top and the center may be used for long-stemmed flowers. It is about ten inches high and is \$18.

IF you are minded to find something quaint and original, a mother-of-pearl fish cigarette box made from cut shells, or a whole shell used as a vase, may appeal to your imagination. Stern Bros., 42nd street and Sixth avenue. Cigarette box, \$1; vase, \$1.50; and the large fish (there are smaller ones), \$3.75.

CRANE'S latest inspiration is two-toned writing paper with a cut-out monogram, Chinese fashion, at the bottom of the page. The paper is \$4 for a hundred sheets with envelopes, and the monogram is extra. Z. and W. M. Crane, 21 East 40th street. The white and gold porcelain inkstand is an old French one from Guitel Montague, 579 Madison avenue, \$15.





A WILD fish which is really the dressed-up horn of a venerable sheep, and a demure little penguin, also made from horn, are exotic decorations for modern rooms. Rena Rosenthal, 485 Madison avenue, has them; the fish, \$28, and penguins, \$12 and \$20.



THE flattened rectangular effect of this lamp and shade from Chase Brass and Copper company, 200 Fifth avenue, makes it exceptionally suited to a narrow console table. When things go as plain and unadorned as the chromium base they are obliged to have the fine sense of proportion and balance we discover in this. Price, \$7.50



THE base of this lamp is a black cube of wood with fluted brass insets. The brass fluting is repeated in the decoration of the parchment shade. It also comes with a chromium trim, and stands about 20 inches high. The price is \$28.50 at Rena Rosenthal, 485 Madison avenue.



A MODERN lamp with something of classic gracefulness of lines. The base is wood with a white crackle finish, while the shade is silk with the red and white plaid running diagonally. It stands about twenty inches high. At L'Élan, Inc., 23 East 57th street, for \$18.75.



THIS guest room vacuum bottle set, with carafe, ash-tray, and glass, on a tray, is both tailored and trim. It comes in various colors, as well as black and chromium, and is \$12.50. From Manning Bowman, 200 Fifth avenue.

"COLUMNE" ... MODERN GLASS LAMP by LEHMAN



Excellent modern design. Gleaming solid glass tubes in black base. Concealed wiring.

Height—18"

\$21.00 Base only.

Also, period lighting fixtures, and-irons, fire screens, etc. Manufacturer's moderate prices. Catalog sketches on request, or stop in at showrooms.

J. A. LEHMAN, Inc.
216 East 53rd Street New York City

rena

Mirror and Chromium table decorations \$7 & \$16

RENA ROSENTHAL
485 MADISON AVENUE
NEW YORK CITY

A Book Worth Having

CENTURY'S brief, accurate and interesting volume "Furniture" has become an accepted handbook of period furniture styles and is now owned by thousands of home lovers, designers, decorators, dealers and libraries.

A Valued Gift

30 Chapters with chronology and glossary. More than 250 illustrations of period pieces and motifs. Size 5½ x 8½. Nicely bound and printed. Sent postpaid in box for \$1.00, which barely covers cost.



Authentic—Easy to Read

"Furniture" is a concise history of period styles with reference to the political, social and religious influences of the times. Beginning briefly with the pre-Christian era, the development of furniture is traced to our own Federal period. This book will enable the beginner to become familiar with the distinguishing characteristics of all furniture.

CENTURY FURNITURE CO.
48-K Logan St. Grand Rapids, Mich.



One of the many Marble Mantels in our Showrooms

VISIT OUR SHOWROOMS

where hundreds of beautiful mantels, in all colors of marble and of different periods, are on display.

Rare antique Marble Mantels, also reproductions. Old Pine Wood Mantels, Old Doorways, Bronze and Iron Grille entrance doors, etc.

De Olde Mantel Shoppe

(J. W. Johnson Co.)
251 East 33rd St. New York City
Tel. LExington 2-5791
Formerly at 14th St. & 9th Ave.



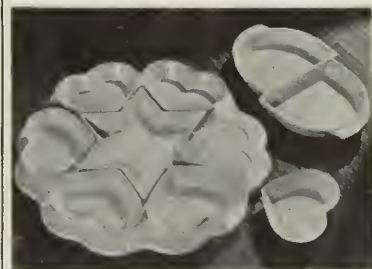
Individual Pieces from \$1.50 to \$9
Seven Pieces with Shelf. Complete \$50

Also Decorated Pieces
Mail Inquiries Invited

MARY BARLINT

797 Madison Ave. New York City

stunning white ware compartment dishes



put whatever your heart desires into these dishes—relishes, or many kinds of sandwich spreads for your sandwich supper. Complete (14" diam.), 10.00.

smart, modern double relish dish, 10" x 6", 2.00.

sent anywhere, express collect.

pitt petri importer
Incorporated
378 Delaware Ave. waldorf-astoria
buffalo, n. y. park ave., n. y. c.



Photograph by courtesy of W. & J. Sloane

Can you create a room like this?

You can if you possess accurate knowledge of the laws of color harmony: not otherwise. Instinctive good taste, even a flair for color, is not enough.

Real imaginative genius went into the color scheme of this gracious room. Against walls of deep Bois de Rose are grouped fine French pieces in pale gold, white, and rose, with delightful and surprising accents in the dark rich brown of the lamp shades, and the brilliant Chartreuse green of the graceful little footstool.

PUT YOUR GOOD TASTE TO WORK

YOU HAVE IT · WHY NOT DEVELOP IT
· WHY NOT PUT IT TO WORK FOR YOU?

YOUR artistic talents may through training open up for you vistas of endless pleasure and equip you for a fascinating career.

A knowledge of the fundamentals of interior decoration is almost a cultural necessity to-day. But it has vastly more to offer you than that. Its development of your appreciation gives you a constant delight in the enjoyment of fine things. It allows you the pleasure of making a beautiful home for yourself—a home that is truly distinctive, an expression of your own taste and personality. In its practical aspects it may prevent the waste of thousands of dollars in costly errors. And it may make possible your entering a profession which is one of those rare combinations of the aesthetic and the practical.

Just think of the joys of planning, assembling, and arranging the interiors of your own home—of working with soft, rich colors, with graceful lines and groupings—of progressing with the assurance that comes of knowing what is correct—of surveying the final effect and realizing that your good taste is responsible for its loveliness.

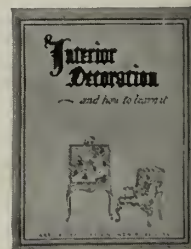
And think of these joys as a part of a profession—joys that lift mere work into the realms of artistic creation.

Then think that the necessary knowledge may be obtained easily, quickly, inexpensively, by studying in your own home.

ARTS & DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

The authoritative position of Arts & Decoration in the decorative world assures you of the best and most thorough training possible. Such nationally known experts as Nancy McClelland, Harold Donaldson Eberlein, and Paul T. Frankl have prepared a series of 30 delightful lessons in Period and Modernistic Decoration for home study. Hundreds of men and women have found this course the pathway to artistic and commercial success. The cost is slight, the terms easy.

Clipping this coupon and sending it to us will bring you a beautifully illustrated booklet describing the course in detail. By mailing it you place yourself under no obligation whatsoever.



ARTS & DECORATION, 578 Madison Avenue, New York City

Without obligation to me, please send me your booklet and other material describing the Home Study Course in Period and Modern Interior Decoration.

Name _____

Address _____

PLUNK!



Right into the waiting hands of some seventeen thousand sports lovers goes each issue of *The Sportsman*. And with what a high degree of enthusiasm it is welcomed, too!

Red-blooded out-of-doors men and women thrilled in a big way to the October issue: that dramatic spread of the most exciting football pictures ever published; those Antarctica photographs with Admiral Byrd's own explanation of why he is going back; Sam Lane's epic article on the Westward crossing of the Dorade; that once-in-a-lifetime photograph of wild geese by Bill Rittase; George Trevor's picturesque story of George Dunlap's great victory; Neil Newman's contribution on the Elmendorf Stud; and Fenno's and Myers' highly readable critiques on the tennis scene both here and abroad—to mention but a few of the issue's many sparkling highlights.

Co-incident with the appearance of this issue of *Arts & Decoration* comes the November *Sportsman*. Whether you ride or shoot, or sail, or fish—you'll find a world of real enjoyment in every issue of *The Sportsman*. May we suggest that you are going to miss a lot of grand pages if you don't start your subscription right now—with the exciting November number?

THE SPORTSMAN

RICHARD E. DANIELSON, *Editor*
60 Batterymarch, Boston, Mass.

By newsstand purchase—50 cents

By subscription—\$4.00

"Just one more"



"It's toasted"

Arts AND Decoration



The First Ten Rows

THE first ten rows are *the* people. They are the alert, discerning, challenging people whose approval of the performance makes or breaks the play—or a product.

They are the people who call into play all of the paraphernalia of play-going: the smart gowns, the costly furs, the modish shoes, the finest of hosiery and lingerie, the jewelry, the perfumes, the cosmetics, the toilet preparations, the gloves and bags, the most correct of evening wear for men, the town cars and their accessories—all, in fact, of those appointments and appurtenances of living which are part and parcel of

the smart world which revolves around the theatre.

THE STAGE reaches 18,000 such people: those who sit in the first ten rows—in the first five weeks.

They are the first to adopt, to buy, to sponsor things new . . . good . . . smart.

Why not *your product*? The advertising rates are extremely low.

May we tell you more about those attributes of THE STAGE which might make it an effective advertising medium to weave an enjoyment of your product into the living programs of smart play-goers?



ON
PRINCIPAL
NEWSSTANDS
25c

BY
SUBSCRIPTION
\$2.50

From Wallace Morgan's full-color cover; October Issue of THE STAGE

THE STAGE • • • 50 East 42nd Street • • • New York City



3



2



1

Fine Crystal . . .

a gift to pleasant living

IN SPIRIT with the renewed appreciation for the finer things, Libbey Crystal takes high place in the realm of this year's giving. To daily occasions of celebration, and for enjoyment through the years, its splendid beauty contributes that distinction that makes life so much more pleasant.

Libbey Crystal is hand-blown, hand-cut. No machine in the world can produce the same graceful lines, the same flashing brilliance, that identify the handiwork of the master glass craftsman. That is one reason why a gift of Libbey Crystal will be treasured always. The prices for individual pieces begin at \$2.50; stemware prices range from \$10 to \$2500 a dozen.

Agnes Foster Wright, famous hostess and nationally known interior decorator, has prepared an attractive booklet for us on the correct glass service for all occasions. May we send you a copy . . . free? The Libbey Glass Manufacturing Company, Toledo, Ohio.



4



5



6

- 1 A DECORATIVE BOWL of clear crystal with a dramatic swirl of color. A piece destined for posterity, as well as for pleasure today.
- 2 A PAIR OF CRYSTAL CANDLESTICKS, modern and so exquisite we predict they'll become classics.
- 3 A DECANTER, heavy-cased with color, richly cut, the kind that wins complete masculine admiration.
- 4 A CORDIAL SET, gaily colored, to be treasured not only as a set, but for its versatile glass tray, the dozen glasses, and the two smart carafes.
- 5 LONDONDERRY, the goblet of a distinctive stemware family. In the correct Waterford tradition, it has original beauty of its own.
- 6 SYMPHONY, fragile and lovely, the goblet of another aristocratic stemware line.

Libbey
CRYSTAL



This label, in blue and white, identifies all Libbey Crystal

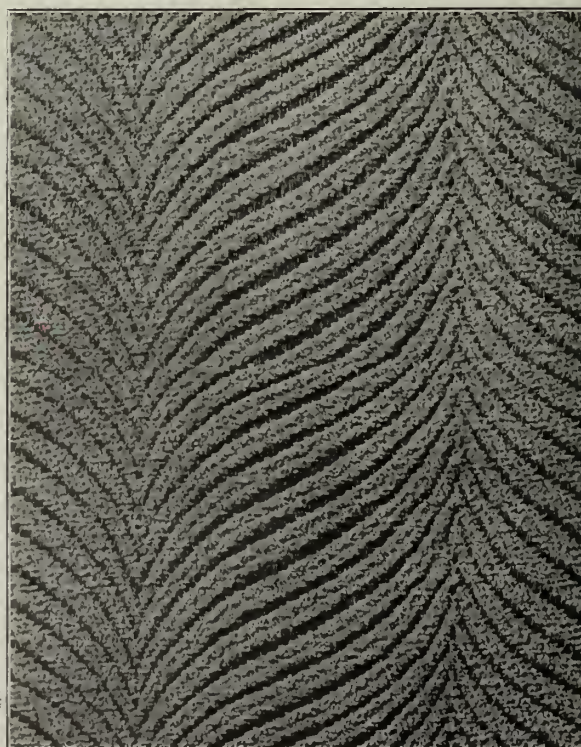




FURNITURE BY THE MANOR HOUSE

YOU, TOO, MAY HAVE THIS ADVENTURE

THERE are few adventures more inspiring than planning and furnishing one's home and, if quality fabrics and furniture are selected, the investment will pay handsome dividends in lasting comfort and satisfaction. No one realizes this more than the Decorator, who invariably advises economy in the quantity rather than in the quality of a client's purchases. If you have not recently visited the showrooms of the concerns listed here, may we suggest that your



THIS FABRIC IS A NEW DESIGN
OF JOHNSON & FAULKNER



FURNITURE BY
PALMER & EMBURY

decorator will be very glad to "make the rounds" with you. You will find it, we are sure, a highly intriguing experience—even if you are not contemplating any purchases at this time.



FINE FURNITURE

Cassard-Romano Co., Inc., 305 East 63rd Street
The Manor House, 22 East 67th Street
Harry Meyers Co., 136 West 52nd Street
Orsenigo Company, 383 Madison Avenue
Palmer & Embury, 222 East 46th Street
Shaw Furniture Co., 383 Madison Avenue

DECORATIVE FABRICS

The Greeff Company, Inc., 509 Madison Avenue
Johnson & Faulkner, 43 East 53rd Street
F. Schumacher & Co., 60 West 40th Street
Seeley-Scalamandre Co., Inc., 660 Madison Avenue
Stroheim & Romann, 35 East 53rd Street
J. H. Thorp & Co. Inc., 250 Park Avenue

THIS FABRIC IS A NEW
DESIGN BY SCHUMACHER

Arts AND Decoration



CONTENTS

DECEMBER

1933

Cover Design by Will Hollingsworth	
The Hundred Yard Holiday Dash	5
The Chicago Lake Front House of Mr. and Mrs. Wolcott Blair	6
Punches Are Like Pyramids by Harold Donaldson Eberlein	12
What Will Americans Do with Their Leisure? . . .	15
On the Theme of Supreme Modern Comfort . . .	16
A Portfolio of Modern Art	18
Are We Different? A Preface	18
Twentieth Century Painting by Suzanne La Follette	19
The Theatre's Search for Beauty by Joseph Wood Krutch	23
Sculpture—Its New Form	26
Stray Thoughts on Literary Modernism by Clifton Fadiman	28
Musical Transitions . . . by Marion Bauer	30
Dance of Movement	32
To Make a Gourmet's Holiday	34
Winning First, Dining Second by Mary Frost Mabon	36
Food Will Be More than ever French by Clarita de Forceville	39
Christmas Gifts	42
For the Romantic 20's	42
For the Well Ordered 30's	44
For the Sophisticated 40's	45
Always Fair Weather Indoors	46
Walled Garden on Park Avenue	49
Garden Talk	50
Mirror Furniture	52
Art Calendar for December	54
From the Smart Shops and Galleries	57
Christmas Cheer	57
Something for the House	59
Entertainment Footnotes	62
Smoker's Paradise	64

Publisher

JOHN HANRAHAN

Board of Editors

FRANK A. EATON
ELINOR HILLYER
SCUDDER MIDDLETON
RUTH PICKERING
HELEN G. THOMPSON
GRACE ALEXANDRA YOUNG

Consulting Editor

MARY FANTON ROBERTS

ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 578 Madison Avenue, New York City.
SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.
TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

COPYRIGHTED, 1933, by Arts and Decoration Publishing Company, Incorporated

VOL. XL

NO. II

ARTS AND DECORATION PUBLISHING CO., Inc., 578 Madison Avenue, New York
Eltinge F. Warner, *President* John Hanrahan, *Publisher-Treasurer* Elmer J. Chambers, *Secretary*



The Hundred Yard

Holiday Dash

NO one has discovered substitutes for Christmas trees, family reunions, and the breathless excitement of the holiday dash. To be original on Christmas seems an anachronism. The groaning board is nicer than diets. Sentiment is nicer than realism. Gifts are nicer than restraint. It is all utterly unreasonable but it is all very acceptable.

Nothing can match the enormous emotional appeal of the little wax angel which mounts each Christmas a little more unsteadily to her pinnacle on the tree, and the big box of battered ornaments with bur-nished tinsel and nicked cornucopias.

Nothing can take the place of the smell of real pine needles, the open fire, the long white luxurious damask, a richness of silver; a lavishness in all, from beaming countenance to steaming punch.

Nevertheless, we are faced with the fact that this is the Holiday Season 1933, and not 1932, and there are certain variations on the traditional theme making their bid for applause.

New, for instance, is the legitimate anticipation of wine with the turkey, and a reviving interest in food not just as a mathematical vitamin total but as an imaginative ceremony. New, too, are entertainments given, not by one hostess but by several, combining their skill on a comprehensive social scheme. And a great breath of relief is drawn now that the professional talent in the cafés and theatres is in full, glorious stride again.

Quite different from last year is the attitude toward leisure. Such a book as Viscount Grey's on Recreation is being re-read and discussed. Not as an abstract formula, but as a provocative pattern. Leisure is, suddenly, not just the moments outside of American business life, but a chance to pursue art as well as happiness.

Also, there is flowering a remarkable psychology toward gift-giving.

The he-may-not-like-it-but-he-should-have-it school is out and the give-him-what-he-wants school is in. If the young three-year-old man of the house wants a doll, give it to him. It will probably save him a Jehovah complex in later years. If a man wants a comfortable chair for his own room—even if it is not "giftie," he should have it. There may be a polo-playing friend who already has enough cigarette lighters for a pyromaniac and who is secretly a marvelous cook. The modern Christmas dose is a new chafing dish; also a cocktail shaker for Grandmother and a set of tools for the woman with a well-ordered-house mania.

There are appearing more and more the all-silver tree, the all-gold tree and the great stalwart evergreen simply lighted and scorning the fancy touch. The suggestion of an all-pink tree for the very young has its points. Spreading into more cities each year is the out-of-door decorated tree which, placed in the yard or the window, turns whole communities into sparkling, mysterious worlds.

In all these things is the essence of a Holiday—rousing—stimulating—whole-hearted and full of trimmings.





HEDRICH-BLESSING STUDIO

STAIRWAY LEADING TO THE THIRD FLOOR IN
THE HOME OF MR. AND MRS. WOLCOTT BLAIR

The sitting room on the ground floor is paneled in natural wood. Carpet and curtains are brown and some of the chairs are covered in a leopard skin patterned chintz. The table before the sofa is cut to hold, beneath the surface, a flower tray covered with wire netting.

The Chicago Lakefront House of

MR. and MRS. WOLCOTT BLAIR

THE house of Mr. and Mrs. Wolcott Blair was built by David Adler and decorated by his sister, Miss Adler. The decoration is restrained throughout. In these rooms, the present-day spirit plays with the best of the other periods. It demands a logic of design out of the richness inherited from the past. Here are interiors that are unafraid of what the radicals have taught. If they have not broken away from tradition to abandon ornament altogether, they dwell nevertheless with more respect upon its uses, and are selective rather than lavish in its display.

The interiors show also a careful cooperation between architect, owner, and decorator, and an appreciation by the decorator of every proportional detail in the structure. If there was at one time some misunderstanding between the two professions, the contemporary feeling for simplicity, for fitting the furnishings into the whole design, has reconciled the two points of view. Today's decorator is quick to see the meaning of space as plotted by the architect, and quick to see the beauty in his incidental decoration. The interior is half finished when the house is built, as far as many furniture arrangements go. And the color has very often already

been foreseen because of the material with which the architect has chosen to build his walls.

In the Blair house, Mr. Adler decorated the walls with cornices of distinction and variation. Obviously he meant these to be seen; in fact to hold the eye and please it beyond everything else in the room. They serve to emphasize his wall and ceiling heights, and to lend spaciousness and charm to the original proportions. The carved cornices and the colors in the wall material are the first bits of decoration.

We can see with what restraint Miss Adler arranges and chooses the furniture, in order to clarify the ornament of the walls themselves. In the sitting room downstairs, for instance, the walls are paneled in natural wood. Against the dull finish of the wood she hangs window curtains of a plain, subdued color, whose satin finish gleams in contrast to the background. Since the walls are broken up into panels of an exact proportion, she hangs the curtains in a straight line, without any fuss of loops or cords or trimming, either of valance or hem. Their line follows the architectural line, and only their sheen adds textural variety.

Since the wood of the wall has a decorative quality



in itself, her only ornament, except the lighting fixtures, is a sunburst clock in a gilt tone that blends with the wall color, and adds a cautious decorative high-light. This not only enhances the wall paneling, but since the clock is isolated allows the eye to dwell on that and discover its full design. The furniture is selected because of its simplicity rather than because it is of a period, follows a low curving line in its arrangement which in itself adds height to the ceiling, and at the same time allows the walls first place in the decorative scheme. Bright notes of color are reserved for the flowers.

The modern mind, tortured at first by the lack of restraint in the Victorian era and now by the confusions of a hurried existence, demands more peace from its interiors. It seeks relief in variety only occasionally.

The drawing room purposely strikes a rather more



Detail at the end of the drawing room opposite the fireplace is this Queen Anne desk, the cabinet of which is backed with mirrors to display effectively the collection of Chinese figures



In the drawing room, which stretches across the front of the house on the second floor, the walls are paneled in wood painted green and inset with Chinese paintings. Objets d'art are Chinese. Lighting fixtures are Waterford glass and the very fine commodes are Queen Anne



The second floor hallway between the living rooms and dining room has windows on either side. The desk is of red lacquer, Queen Anne. Piranesi prints decorate the wall



luxurious note. There is more elaboration in the cornice; Chinese panels are inset here and there. But the walls again remain the key to the style. In this case they are painted a pale green. Because there were jade and cloisonné to be used as ornament in this room, and a Chinese feeling to be given it throughout, a less thoughtful decorator might have chosen Chinese Chippendale for the furniture. Obviously this would have meant overelaboration of line. Instead the more primitive dignity of the Queen Anne style—though it is mixing periods—combines better with the richness already established.

In the second floor hallway the white carved cornice again makes the room. The red lacquer desk is a sufficient color note in itself and is therefore allowed to stand out alone. As the wind of modernism blows through our houses the most difficult thing for many of us to do is to be sparing of our fine old pieces. We have to learn the lesson that if they are to be loved they must

Two rooms on the third floor are consistently French in feeling. Mrs. Blair's bedroom was taken from an eighteenth century French house, even to the mirrors, mantelpiece and parquet floors. Walls are cream color with panels edged in old gold. Flowered Aubusson rugs. Loveseats are covered in beige velvet. The hangings are beige and the window curtains brown taffeta



be seen, but to be seen they must be selected from the crowd. Nor should they compete with the flower of all the art treasures in the world. It is probably best to do with our furniture as the Chinese do with their *kakemono*—bring them out from the attic in rotation for a week's stay. After all, our actual need for furniture is limited. If we use certain pieces because they are beautiful in themselves then we must give them their chance to be admired for their beauty. It cannot be said too often that an uncrowded, uncluttered room is best for our peace of mind, for our comfort, for the practical matter of the daily cleaning—and for that final touch of grace.

And as the architect was the first to build the walls of the house that bound the interiors together and plotted the elements of their design, so the decorator's work has been to fulfil the promise of his projected plan—to enhance and give point to the results of his labor rather than to conceal them with false lines and over-elaboration.



Dining room on the second floor. The simple white walls of plaster were designed by Mr. Adler as a background for silver white curtains, white urns on the table, white and gray chair coverings, a white mantel, unique crystal andirons, mirrored screens standing either side of the fireplace, and glass chandeliers and fixtures and crystal sunburst clock. In contrast is the dark brown chenille rug with geometric pattern from Syrie Maughan



The upstairs sitting room over the front doorway with Aubusson rug, Louis Seize chairs, two Louis Quinze mirrored consoles on either side of the door, and French prints on the walls. Panels outlined in gold, sofa and consoles green, the rug brown



PUNCHES

are like Pyramids

By HAROLD DONALDSON EBERLEIN

WHEN we are rich and old and eccentric, we do not intend to leave our money to dogs or cats or distant relatives. We expect to endow an Academy of the Gentle Arts, with a chair, of course, for the gentle art of punch-making—beg pardon, punch *building*. For punches are *built*, the good ones, and they are no less a gentle art than a gentle science.

What could be a better time than now to explore this gentle art? We look for a revival of the flowing bowl this year, for a resurgence of the come-gather-'round spirit, with the punch bowl rather than the cocktail shaker at the center of things in our wassailings. And what do we know about punches?

We have dozens of different cocktail recipes at our fingertips, and no more idea how to build a decent punch than how to build a pyramid. Oh yes, we can pour this and that into a bowl—time was when practically anything would go if it had enough kick. But how about those glorious punches they tell us about—the pride of our grandfathers, on which famous clubs built their reputations, and which brought immortality to their inventors. Some day we may create such punches of our own, but at the present time we have a humble urge to sit at the feet of the masters.

And the masters have their rules and conventions. They have even written poems about them. Here's one that the son of Cotton Mather is suspected to have composed, although he only signed his initials to it:

"You know from Eastern India came
The skill of making punch, as did the name.
And as the name consists of letters five,
By five ingredients is it kept alive.
To purest sugar water must be joined,
With these the grateful acid is combined.

Some, any sours they get contented use,
But men of taste do that from Tagus choose.
When now these three are mixed with care
Then added be of spirit a small share.
And that you may the drink quite perfect see,
Atop the musky nut must grated be."

This posie accompanied a present of a box of lemons sent to Sir Harry Frankland in Boston, in 1757.

Long before this date, punch had reached the social spotlight. It probably, as Samuel Mather's jingle suggests, came to us from the East, along with the citrus fruits and spices which are two of the necessary ingredients. At any rate by the middle of the seventeenth century punch was well established as a drink, it even warmed the austerity of Puritan consciences in old New England. John Winthrop attests to the important place the punch bowl occupied on the buffets of old Boston.

But New England didn't have a monopoly on punches or punch bowls. Social life in Virginia without its punches was unthinkable, and New York, Pennsylvania, and Maryland were equally faithful to the cheering tradition.

In England too, punch had come into vogue in the middle of the seventeenth century. Some authorities say it came from India and the name is derived from the Hindu word *panch* or *punj* which means five, in allusion to the five necessary ingredients of a punch—spirit, sugar, fruit juice, spice and water. Other authorities claim that punch originated in the West Indies, along with rum, thus accounting for the old saw "no punch without rum".

At any rate it soon captured the imagination and the palate of the whole English-speaking world. It was King William III's favorite tippie; and Dr. Johnson, Sir

Joshua Reynolds, David Garrick, and Dick Sheridan, along with half the brighter lights of their time, were acknowledged punch devotees.

No wonder punch building became a distinguished social accomplishment, and often a passport to fame. The enthusiasts of those days vied with each other, experimented, invented. A successful punch gave its creator his little hour of glory; it brought trade to mine host, and renown to his tavern; clubs had their own special brews which in some cases have become immortal.

Fish House punch is one of these. It is named for the "State in Schuylkill," usually called the Fish House, and the oldest club with a continuous existence in this country, or England either, for that matter. This ancient fishing club in Philadelphia still has its nine gallon punch bowl in which the famous concoction was made—still treasures the recipe for brew that made it renowned. Here it is:

first and the spirits last, except in the case of carbonated water. Even then the charged water goes into the punch bowl first and the already seasoned mixture, which has stood some hours to mellow, is added to it. Thorough stirring is of course essential. Another important item is that many cold punches are not fit to drink—say those who know—unless they have been compounded hours beforehand and all the elements allowed to amalgamate and mellow thoroughly. Nothing would have given the punch-builders of the republic such a turn as our blythesome post-war habit of spiking the punch bowl with anything from champagne to furniture polish.

Punch-making rightly is a ceremony, a ritual—and connoisseurs claim that proper care brings its own reward. They gave it plenty of care in times past, as the paraphernalia of yesterday amply attest. Museums are full of famous punch bowls, punch kettles, and kegs. Others have been preserved in families and antique shops.



One quart of Jamaica rum, one pint of brandy, one pound of loaf sugar, pounded and granulated, one pint of lemon or lime juice (preferably the latter) and about a gill of apricot or peach brandy. Pour over a moderate sized lump of ice and allow to stand for about three hours, by which time the ice has had a chance to melt and supply the water element.

But before we leap into the recipes and the wassail in general, let's look at the rules for building. There are three kinds of punches—hot, cold, and bottled. The bottled ones do not concern us here. For according to the very best traditions of punch building, like those of coffee making, the drink is subtly improved by being concocted before the eyes of the guests.

Two or three things must be remembered, we find. In building a hot punch the spirits go in first and the hot tea or hot water last. In a cold punch the water goes in

There is the punch keg which belonged to that rare old cynic Benjamin Franklin. The Comte d'Artois presented it to him, a delightful little china keg on a mahogany rack. We can see the punch kettle which belonged to Commodore Decatur and the two-lipped ladle of Robert Morris. John Adams denounced "sinful feasts" in his *Diary* but rumor hath it he, and Abigail too, did full justice to eatables and drinkables.

But here are a few of the recipes culled from old times and those closer by:

Extract the oil from the rind of a large lemon by rubbing it with lumps of sugar; put into a jug with 1 pint of old rum, 1 pint of brandy and $\frac{1}{2}$ pound of powdered lump sugar, the juice of 2 lemons and 2 large oranges, along with the lumps saturated with lemon oil; stir well together until the sugar is entirely dissolved and pour into the punch bowl. Then

add 1 pint of a hot, strong infusion of green tea and 1 quart of boiling water. Stir well and drink hot. This punch may be made deliciously smooth by adding 1 pint of calves'-foot jelly, warmed and liquid, with just a touch of finely grated nutmeg, and stirring it in when the hot water is added. Several glasses of sherry put in at the same time will by no means spoil it. Some palates may fancy a little more sugar.

Uncle Toby is a pleasantly suggestive name for a hot punch, for one or two people, and the proportions can be multiplied for more.

Rub two lumps of sugar on the rind of a lemon till saturated with the oil; put the sugar in a tall tumbler with the juice of the lemon and add a wine-glass of boiling water to dissolve it; then add a wine-glass of rum, a wine-glass of brandy, and 2 wine-glasses of boiling-hot stout. Add more sugar, if desired; stir well and strain.

A good old Navy tippie, known by the name of Admiral Skerrett's Tea Punch, can be consumed either hot or cold, and it needs a fairly sizeable punch bowl.

1 gallon of hot green tea; 1 quart of Jamaica rum; 1 quart of brandy; 1 quart of sherry; 1 quart of lemon juice; 2 quarts of boiling-hot water; and sugar to taste. Put the sherry and spirits in the bowl first, add the tea and the lemon juice, with a little finely grated nutmeg if desired, and add the water last.

For making the same punch cold, use two quarts of White Rock, put the water and cold tea in the bowl first, and add the sherry and spirits last.

For a whiskey punch that will "brighten a man's hopes, crumble down his difficulties, soften the hostility of his enemies, and induce him to think generously of all mankind,"

Add to 1 pint of whisky (Scotch or rye) two glasses of brandy—better still, 1 glass of old rum and 1 glass of brandy—the juice and thinly pared yellow rind of 1 lemon, and 1 wine-glassful of boiling ale, with a dash of finely grated nutmeg if desired; stir well into it $\frac{1}{2}$ pound of powdered sugar, and add 1 quart of boiling water.

For a delectable Cambridge Milk Punch,

Boil together 1 quart of milk, 4 ounces of loaf sugar, a small stick of cinnamon, and the thinly pared rind of 1 lemon; beat up together the yolks of 3 eggs and the white of one; add the boiling compound very gradually to the beaten eggs, stirring all the while, and continue stirring while you pour in 1 wine-glassful of rum and 1 of noyau or, if preferred, 2 generous wine-glassfuls of rum. Grate a little nutmeg over the top of the bowl.

Another good cold one bears the suggestive name of Seek-No-Farther Punch:

Take 6 bottles of claret, 6 bottles of soda, 1 bottle of brandy (or $\frac{1}{2}$ bottle of brandy and $\frac{1}{2}$ bottle of old rum), 1 bottle of sherry, $\frac{1}{2}$ pint of green tea, the juice of 3 lemons, $\frac{1}{2}$ pineapple cut up in small pieces, and sweeten to taste with white sugar. Let it stand covered for 24 hours before using; then strain and ice.

For a cold drink one might do much worse than the following Rhine Wine Punch, the recipe for which came from an old steward of a very famous club. It runs thus:

2 quarts and 1 pint of Rhine wine, $\frac{1}{2}$ pint of sherry, $\frac{1}{4}$ pint of brandy, $\frac{1}{4}$ pint of Curaçao, juice of 6 lemons, sugar to taste, and 1 pint of Apollinaris water. Mix the ingredients without the water and let stand covered from 10 to 12 hours to mellow and amalgamate. Then pour the Apollinaris water into the punch bowl, with a large lump of ice, pour the rest of the seasoned punch over it and stir thoroughly. It can be graced with fruit in season.

And while we are on the subject of Rhine Wine drinks, here is one for *Mai Wein* which is always served in the spring of the year. Billy the Oysterman gave it to us—he has an old *mai wein* bowl in which he and his father used to mix the drink for Gay 'Nineties celebrities:

Steep waldmeister herb for 24 hours in a little Rhine wine. Add 1 quart champagne to 2 quarts Rhine wine. Sweeten to taste. Strain so that wine is clear of all leaves. Pour in bowl with ice. Cordial may be added if desired.

The encyclopaedia's definition of a *posset* is not appetising, in fact it seems almost libellous—"a dietetic preparation made by curdling hot milk with wine, ale, vinegar, or other acidulous liquor." A posset can really be very good—Sir John Falstaff knew its allurements—and time was when no wedding party or christening would have been considered complete without it. Try it and learn the justification of our forebears' esteem. Here is Sir Walter Raleigh's recipe for Sack Posset:

"Boil together $\frac{1}{2}$ pint of sherry and $\frac{1}{2}$ pint of ale, and add gradually 1 quart of boiling milk or cream. Sweeten well, and flavour with grated nutmeg. Put in a heated dish, cover, and stand by the fire for two or three hours."

The posset was generally spooned out from a porringer—rather a better use for that vessel than as a receptacle for salted nuts.

To make King William's Posset:

Take 1 quart of cream and mix with it 1 pint of ale. Beat together the yolks of 10 eggs and the whites of 4. When well beaten to a light froth, pour in gradually the mixed cream and ale, stirring all the while. Sweeten to taste and grate some nutmeg over it. Set on the fire and keep stirring till it thickens. Just before it boils, pour it into the porringer or basin in which it is served.

And now a final bit of advice. Whether you essay punches or possets, never use any ingredients of inferior quality, and never entrust the making of either to a servant. The host who relinquishes the making of punch or posset to a subordinate must be either very ignorant, or careless. Both punches and possets demand the utmost personal care.





• R. H. MACY

CAROLINE WHITING

On the Theme of

FUNCTIONAL USE OF MATERIALS

By Gilbert Rohde

• •

THEORY OF EIGHT-HOUR COMFORT

By Donald Deskey

• • •

THE SPEED MOTIF

By Paul Frankl



• • DONALD DESKEY

ALFREDO VALENTE

Supreme MODERN COMFORT

IT takes a hundred men to make a chair?

Perhaps. However, here are three articulated conceptions of the simple chair, in both flesh and theory, by three very individual men. All three chairs represent an idea. All are by contemporary designers who have philosophies on present-day Lares and Penates.

- The chair by Gilbert Rohde is an ideal example of the functional use of material and fabrication. Mr. Rohde explains that comfort, lightness, strength, and appearance are the qualities desired in a chair. Bentwood solves these problems. Used for over 100 years satisfactorily from the standpoint of structure it had been relegated to bar-rooms and soda parlors because its visual design was ignored. In this chair its artistic value has been considered, and an attractive appearance as well as strength and comfort is the result.

- • The chair by Donald Deskey was designed in 1928 and was a radical departure. Mr. Deskey studied seating comfort and made extensive measurements in motor cars as an eight or ten hour drive is accomplished with a surprising lack of fatigue. The proportions were based upon the results of these measurements. Mr. Deskey achieves the maximum of comfort by the pitch at which the chair is swung.

- • • The chair designed by Paul Frankl is expressive of the ideal of the present day and age; speed. Its structure is stream-line, low, smooth, sturdy. Lines similar to those on a speed boat give the chair the esthetic rhythm of present-day thinking.

It fulfills also, says Mr. Frankl, the most fundamental requirement of any chair, which is comfort.





BRUGUIÈRE

COURTESY OF THE THEATRE GUILD

Are We Different?

NEW colors and new designs in painting immediately affect the color schemes and pattern of our interiors and fabrics. Sculpture and architecture give us a sense of proportion and line for our furniture and automobiles.

But, in a broader sense, the artist, if he moves us at all, stamps our vision thereafter so that we see everything through his eyes. His point of view, in painting, sculpture, theatre, music, and the dance guides our attitude toward common things. He first orients us to our surroundings, and forms that emotional background for our selection of the casual object. He may even lead us into new uses of these things.

So if we look at what our contemporary artists are doing, we can see ourselves as another generation will see us. Because as the artist writes plays, or music, or paints murals, he is molding our choice of tea-cups and living room curtains.

It is a tenable thesis that Cézanne is remotely responsible for the shape of our best skyscrapers, motor cars, and wine glasses; Bernard Shaw for the fact that our children will have none of horsehair furniture.

We have been talking in recent issues of ARTS AND DECORATION about contemporary interiors, architecture, and design. And it has seemed to us that this style was something quite different from what had gone before. It was different in intent because it laid emphasis first of all on fitness and use, rather than on ornament. It was different in design because there were new materials to work with that took new shapes.

And this difference means sheer ugliness to many of us, because it is so fearfully unconnected with a safe past. But to those second in the line of march to the artist, the difference is a challenge and a promise of something both more reasonable and more beautiful for the future.

For if these more tangible things—furniture, houses, and dishes—have taken radical new shapes, we have only our contemporary artists and their teachers in

painting, music, literature, and the theatre to thank.

In the pages that follow, men and women with a special knowledge of their subject have tried to answer the question: What is different in this art today from this art yesterday? Each piece is a brief and necessarily casual attempt to find out in what way our expression has changed from that of other times. After reading all these comments it would appear that the arts, the crafts, and ourselves have been through the same mill, economic and emotional.

We revolted first against that poor old overstuffed soft pillow of Victorianism. From the excess of realism we started off at a tangent of experimenting and distorting. Everyone was sick of copying, and in the revolt went a little haywire. Cubism had its evil effect on modern decoration, to such an extent that even now some people think that modern furniture is a thing of angles and jigsaw outline. Jazz and dissonance seemed to demand anything but restful interiors.

But in many ways the experimenting was healthy. It brought us back to a middle ground with new knowledge—a middle ground of frank honesty in attacking materials and mediums.

These reviews give the impression that we are off to a fairly good start. There is a note of optimism in them all. Revolt for revolt's sake is on the wane; art for art's sake is on the wane; science has proved that knowledge is useful when honestly applied, and the arts have learned that lesson through experience. We are no longer toadying to kings and aristocracies but to the common man. Since the artist has a longing to speak directly to him, his vocabulary has changed from obscurity to clarity.

In much the same way the interiors of our houses have changed from lavishness to lucidity.

Interiors reflect most of our choices and our activities—in short, what we are about. Since these activities have been so rapidly changing, now is perhaps a fitting time to find out from the artist the direction in which he is leading us.

TWENTIETH CENTURY

Painting

By SUZANNE LA FOLLETTE

THE nineteenth century in art might be called the Century of the Great Schism; for it saw the division of the art world into two warring camps. There were the artists of the school, given to the slavish copying of old masters—even to the point of imitating the unfortunate effects of time upon their canvases—and to an equally slavish copying of nature. And there were the true successors of the old masters, the artists who, outside the school and hated by it, carried on the great tradition. The artists of the school were powerful, for in European countries they actually had official sanction and support; and against their influence the “moderns” of every generation from Delacroix to Picasso were forced to wage a bitter fight for the right of art to exist and to develop. The battle, constantly renewed, was as constantly won.

Today the names of Delacroix, Manet, Cézanne, stand for all that was best in nineteenth century art,

while those of the once famous and prosperous painters of the school are most often cited only to illustrate what art should not be.

Why this unprecedented cleavage? Chiefly because of those two world-shaking events, the French and industrial revolutions—for art, as much as any other human activity, reflects the movement of social forces. The French Revolution transferred political and social authority from the aristocracy, traditionally the patrons of art, to a bourgeoisie which had no such tradition behind it.

Under the aristocracy, art had developed in measured and orderly fashion. If its patrons did not encourage revolutionary experiment, at least they had too much taste to demand the mediocre and the sentimental. But it was chiefly sentimentality and mediocrity that the newly dominant middle class did demand, largely because it did not know any better. Therefore most of the

big commissions went to the official painters, while the real artists, freed perforce from the restraining influence of patronage, proceeded to express, in movements which succeeded one another with kaleidoscopic rapidity, the intellectual ferment of their age.

At the same time the demand for sentimentality and mediocrity was met in ever growing measure by people with enough feeling for art to learn to draw and paint and model, and not enough to have anything to say with their laboriously acquired technique—people who would have been contented and useful craftsmen if the industrial revolution had not substituted machine production for the ancient handicrafts.

And so the art of imitation, whether of old masters or of nature, came into existence. It was something new under the sun. Before the nineteenth century there had been no such thing as false art. One can, therefore, understand Walter Pater's contention that the only distinctly “new” art in the previous century was that of the school. The genuine art of the period, on the other hand, is linked with the art of the past by an unbroken tradition, for it is based on understanding of the old masters rather than any mere imitation of their super-



WILLIAM SMEDLEY

La Coiffure. By Picasso.
Museum of Modern Art



PETER A. JULEY & SON

ficial aspects. The real artists of the nineteenth century, as the twentieth has come to perceive, were modern only in their courage to use the knowledge gained from their predecessors as a base from which to push on to new discoveries; and that is what carrying on the great tradition means. To quote Mr. Pach again: "Today we see that nothing so much resembles a fine ancient work as a fine modern one, however different in outer aspect."

The art of the nineteenth century developed so rapidly that even without the retarding influence of academic art the public might well have lagged behind the artists. Before the possibilities of one idea had been exhausted another followed fast upon it—the romanticism of Delacroix and his followers upon the classicism of David; the realism of Courbet upon the romanticism of Delacroix; after realism—or coincident with it—the impressionism of which Manet was the precursor and Renoir the supreme exponent; and then, while the

Impressionists were still exploring the possibilities of representing light by "putting little bits of color side by side to see them twinkle," as Homer Martin said, came that post-impressionism of which Cézanne was the great primitive, and which we have come to regard as the beginning of our own period.

With ideas following so fast upon one another even the genuine artists were often bewildered; and as for the pseudo artists of the school, they accepted any new idea only after it had been so thoroughly assimilated that it had lost all power to inspire original expression.

Out of this ferment the art of our time has grown. If it seems to begin with post-impressionism, that is because the post-impressionists deliberately turned away from that preoccupation with representing appearances which had engrossed Western art since Cimabue, and in canvases and sculptures which distorted appearances for the sake of esthetic structure they demon-

Vendangeuses. By Renoir. Collection of Ambroise Vollard. Knoedler Gallery (above)



Interior. By Matisse. Museum of Modern Arts (above)

Les Grands Arbres. By Cézanne. Collection of Ambroise Vollard. Knoedler Gallery



MARC VAUX



strated again the great truth known to the Egyptians, the ancient Chinese, the Mayans, the Byzantine mosaicists, that art is primarily design rather than representation.

Cézanne, who led the way, actually suffered when the needs of his powerful esthetic structures forced him to modify appearances; the men who followed, Matisse, Picasso, and others, abandoned them boldly and without regret. This violent reaction against realism was necessary. For art was in danger of coming to signify nothing more than scientific accuracy in the representation of actual forms and colors; which is to say, of coming to signify nothing. Impelled by this need, the artists of the early twentieth century took the ultimate logical step. Instead of distorting the object, they used it merely as a point of departure and built up a design composed of those abstract forms to which, as Cézanne had observed, everything in nature can be reduced. They were

rediscovering art as design, and their work was important; for though cubism—as this moment in art was called—has tended to disappear, its influence is still evident in the realism which has followed it. It has taught both artists and public that the function of the artist is not to imitate but to create.

If the names I have cited are those of French artists, it is because Paris was the center of nineteenth and early twentieth century art. There the battles raged and were won; there painters and sculptors came from all the world to learn and participate, and to carry the influence of French genius to the four corners of the Western world. American artists too—William Morris Hunt and George Inness, and after them La Farge, Eakins, Prendergast, and innumerable others. And though our native art was obliged to lean on that of France, it produced in Eakins, Ryder, and Prendergast painters who lose nothing by comparison with their European contem-

Manager et Fille de Cirque. By Rouault. Pierre Matisse Gallery (above)



La Servante de Bocks. By Manet. Knoedler Gallery

Les Modistes. By Degas. Collection of Ambroise Vollard. Knoedler (above)



Panel from the mural in the new Baker library, Dartmouth College, painted by Orozco. The general theme is the evolution of civilized man in America. This detail is Quetzalcoatl's prophecy and expulsion by the Toltec high priests

poraries. The influence of academic art has been as widespread and pernicious here as in Europe, but in spite of it our art is becoming constantly more significant and—with the help of that European influence which chauvinists decry—more independent and genuinely American. This continent may yet wrest from Europe the leadership in art. Mexico, which has its own ancient and unbroken tradition, has produced a new and extremely important school of fresco painting, whose chief exponents, both at present painting in this country, are Diego Rivera and José Clemente Orozco. Largely because of their influence, we too now have a young but growing school of mural painting which may be expected to advance hand in hand with an architecture which is casting off its outworn classic and Gothic trappings and using modern materials hon-

estly in terms of modern needs. To deal with this movement as its importance merits would take much more space than I have at my disposal. Suffice it to say that it applies the esthetic teachings of the past century to subject matter inspired by the political and social developments of our time—and that is a great relief from the acres of murals in our public buildings, all painted according to the formulae of the school, therefore esthetically negligible, and inspired by nothing more closely related to modern life than the Dictionary of Classical Mythology. And is it not as good an answer as any to the contention that Western civilization has said its last word in art?

If the art of the past century teaches anything, it is that art is Protean. It may—indeed it must—change; but while human beings live, it will live also.



PETER A. JULY & SON

Recently completed murals in the New Workers School, New York, painted by Diego Rivera. On the left, the teachers of a social revolution; on the right, the American revolution. The whole is a history of America and of social revolution





The operating room scene in *Men in White* designed by Mordecai Gorelik

VANDAMM STUDIO

The Theatre's *Search for Beauty*

BY JOSEPH WOOD KRUTCH

IN America, the modern theatre really began with the Washington Square Players and the Provincetown Playhouse. I doubt if the moving spirits of these two enterprises knew at the time exactly what they wanted, but they wanted something new and they got it. Moreover they gradually succeeded in educating a public sufficiently large to interest the commercial producers. And Broadway, which had been dominated by a belated Victorianism, began to find it profitable to follow in their foot-steps.

At first the rebels were merely rebellious. They demanded of a play only that it be unsuitable for the popular theatre and cared very little whether that unsuitability consisted in a tragic tone, a radical idea, or merely a continental naughtiness. They experimented with everything from the heaviest Scandinavian to the lightest French. They encouraged their own playwrights to try their hands at everything from the most desperate realism to the most trifling satire. Yet from the mêlée emerged, among others, the dramatist Eugene O'Neill, the director Philip Moeller, and the designer Lee Simonson. Few if any workers in the contemporary American theatre have failed to feel their influence.

Looking back over the last decade I think that it is possible to see now a certain unity, to realize that, despite all the variety which has been manifest, the American theatre has been going in a definite direction. What it inherited was the tradition of Ibsen and the European Free Theatre. From them it got an impulse towards realism, a contempt for artificial sentimentality, and a tendency to make some social or psychological "prob-

lem" the center of its plays. What it discovered for itself was, on the other hand, the fact that the theatre is not, after all, primarily a forum but primarily an institution for the creation of artistic effects.

One may easily trace the results of this realization in the plays of O'Neill. Many of the earlier ones, like *The Hairy Ape* and *All God's Chillun*, represent an effort to present a sociological thesis, but O'Neill was an artist, and even these pieces exhibit a tendency to move away from the form of the problem play in the direction of pure tragedy. In his later work, the didactic element has almost entirely disappeared and most of the other significant playwrights of today are like him in so far, at least, as they also tend to use the problems of contemporary life for the purposes of art rather than for the purposes of argument. An Elmer Rice may resist this tendency. He may force himself to write a *We the People* because he is perversely convinced that the playwright should preach. But his more successful pieces are, like *Street Scene*, works of art first of all. And so too are the plays of Sidney Howard, Maxwell Anderson, and, in the realm of comedy, S. N. Behrman.

When modernism in the theatre meant, as it once did, the dominance of the school of Ibsen and Strindberg and Hauptmann and Brieux it meant a text which stressed the most dispiriting aspects of modern life and, on the stage, a minutely realistic reconstruction of the distressing surroundings amid which the unfortunate events of the drama took place. It is my contention, however, that during the last ten years at least, modernism in the theatre has meant an effort to recapture in text



VANDAMM

The bedroom set for *Machinal*, a play produced a few years ago, is a particular bedroom and also a whole series of bedrooms



BRUGUIÈRE

The set for *Macbeth*, by Robert Edmond Jones is away from realism into the formal and abstract



VANDAMM



VANDAMM

In *Mourning Becomes Electra*, Mr. Jones provided a highly stylized realism, fitting the playwright's idea

For *Dynamo*, Lee Simonson chose to show a powerhouse in a pattern of his own

and presentation some beauty not incompatible with the tough-mindedness of the contemporary audience.

The accompanying photographs illustrate some aspects of this effort in so far as it expresses itself in the scenic investiture of plays. They illustrate phases of what seems to me most characteristic of the contemporary theatre at its best. They are, that is to say, all the work of men whose effort is to suggest in visual terms the spirit of the play itself and the plays are in all cases plays which represent the effort of an author determined to interpret life in terms capable of affording esthetic satisfaction while remaining, at the same time, free from anything remotely suggesting false or romantic prettification.

One may perceive the results of this effort even in a realistic reconstruction of a contemporary interior—the bedroom scene in *Machinal*. Here there is nothing fanciful, or symbolic. The room seems to be a room copied from the actual. And yet we are, nevertheless, free from the fussy, cluttered realism of Belasco or from the results of the essentially similar manner affected by the Moscow Art Theatre in its earlier days.

The same tendency carried a little further is illustrated in both Mr. Simonson's setting for the last act of O'Neill's *Dynamo* and in the operating room scene from the current production of *Men in White*. Of the two, the latter is the nearer to literal realism though even here the intention is not merely to reproduce but to arrange into a plastic composition. Mr. Simonson's scene illustrates, on the other hand, how far the designer can go in the direction of the deliberate arrangement of colors and masses for artistic effect without ceasing to be, in the main, true to a possible fact. The main elements of an actual powerhouse are there.

In each case, the stage designer was working in perfect accord with the playwright who, in his own medium, was striving for the same effect—for some real-

ism not incompatible with that interpretation of life in esthetically satisfactory terms which is the business of all literature. The modern drama got its salutary dose of "things as they are." It went through a necessary period during which the playwright was expected to ask of his work only, "Is it true?" He cast away the faded colors of Victorian sentimentality and shattered the trivial little patterns of conventional dramaturgy. But he almost forgot that beauty of some sort is the *sine qua non* of art, that the artist is justified, not by the presentation of fact, but by the discovery of some way of presenting fact which renders it delightful or, at the least, robs it of that sheer ugliness with which fact, seen with other than artistic vision, sometimes is invested.

In the task of making the theatre beautiful, the role of the dramatist is perhaps the most difficult. That of the director and the actor is largely interpretative and that of the designer is simplified by the fact that the traditional principles of the plastic arts can be adapted to the stage. But the dramatist is faced with the necessity of recovering for the spectator that sense of the dignity and importance of human life against which the whole tendency of the times has militated. He may not escape from the facts of life as we know them. He cannot call upon the gods to lend importance to the fate of his characters or summon, as Shakespeare did, the belief that man is a creature "how infinite in capacity, in comprehension how like a God!" He must accept our rationalism and our disillusion but he must, at the same time, discover an esthetic pattern into which the contemporary vision of life can be arranged. I certainly do not pretend that he ever succeeds as magnificently as some of the great dramatists of the past have succeeded, but he has a new and more difficult problem. The attempt to solve it, the attempt to achieve the beautiful while dealing with materials which are certainly not pretty, is modernism in the theatre.

The School for Husbands. Lee Simonson's seventeenth century set. For the Theatre Guild



VANDAMM STUDIO



Maillol's "La Pensée" is accepted as his most significant work. Brummer Galleries

CARL KLEIN STUDIOS

SCULPTURE —



An abstract subject by Brancusi.
Brummer Galleries

WHO are these new young modernists in sculpture? What are they doing? And why are they doing it? Although there is a great deal of talk about the young sculptor and what he is doing, there seems to be much more talk than product. He is working hard, yet with but few exceptions the experimental stage still exists as it has for the last ten years.

Men who are the more finished product of these ten years, who have arrived with a certain surety, are Zorach, Warneke, Nadelman, Gross, Schumel, Stern, Lachaise, and perhaps a half-dozen others. But these men it would be difficult to rank as ultra modern workers. They have come through their early experiments and their work is taking on a more poised and classic outline. This seems to be the almost inevitable result of every fresh movement. There is first the propaganda, then the formula, then the escape into a finer freedom brought about by intelligent work and understanding.

One of the most alert, sincere, and progressive of these men is William Zorach. He believes that the present type of modernism in sculpture is first of all a



VUBOVIC



BERNÈS, MARQUEAU ET CIE

Despiau's "Head of a Lady".
Brummer Galleries

"Man and Horse," modern bas-relief
by Maldarelli. Midtown Galleries

Its New Form

terrific reaction from Victorianism which was taking place when the War began. After that, the breaking down of old forms, old ideals which the devastation of the War brought about. This happened not only in America but in every country in Europe. So intense was this feeling against the Victorian sweetness and feebleness that most of the younger artists, both in sculpture and painting, bent over backward in their search for freshness and strength. Practically all of them the world over sought this in the more primitive art expressions; from China, in the old Japanese prints, in the meticulous art of Persia, in the early sculpture of Africa with its extraordinary architectonic building up of form, and in this country they turned to the Indian with his freedom of drawing and fine color.

It is a curious fact that while Victorianism was coming in with bugles and bells, in decoration, it was going out to the funeral march in the art of the world. The men who really were working, suddenly felt the great need of power and strength—art that would take root in the ground. One group struggled for this through studies in abstraction, another by way of machinery as an influence. These movements however had their birth in France and practically died there.

One observes with interest that the progressive young sculptors of America have been influenced by the most progressive of French sculptors of a generation nearly past. Although George Gray Barnard, Gutzon Borglum, and Lorado Taft were powerful men, powerful in the production of work that has been extremely important in this country, the younger men have turned toward the great Frenchmen, Rodin, Despiau, Maillol, Brancusi, and the American Epstein. These men are to a great extent the precursors of Zorach, Gross, Warneke, Nadelman.

It is hard to say just how the work of these sculptors varies and in what way. It is, of course, developed according to their interest in life. Nadelman is still somewhat under the influence of men of his own generation in the north of Europe; Zorach has completely worked out his own salvation in the classic modern. Lachaise is perhaps more personal than most of them. He is a sculptor of amazing skilfulness, of understanding.

The school of great French sculptors did in their day what the more modern men are doing here. First as extreme radicals, then propagandists, formulists, although it was a formula for the modern movement, and then the progress into the more poised and surer expression of art. They are today modern classic, as Zorach and his confrères are in America. Their work is quiet and complete, serenely beautiful.

It has been said that "whatever else art is, it must be an interpretation of experience, whatever the usefulness of the fine arts, they must clarify and make orderly this experience." Unquestionably the younger generation have been in the process of experimenting with their experiences and unquestionably also the time has come when these experiences must be clarified. M. F. R.



STOWALL STUDIOS

Modern sculpture in marble, "Madonna" by Lovet-Lorski. Wildenstein Gallery

"Mother and Child" by Faggi. Ferargil Gallery



"Abstract Portrait" by de Creeft. Ferargil Gallery

Stray Thoughts on

LITERARY MODERNISM



ALFREDO VALENTE

By CLIFTON FADIMAN

MODERNISM, whether you apply the word to love, literature, or lounging pajamas, shifts its meaning somewhat according to the general point of view of the person using the term. To a Catholic it means one thing, to a Communist quite another. In discussing modernism in connection with literature, therefore, it is advisable to keep this simple truism firmly in mind.

Ten or fifteen years ago it would have been easier to set down definitions and point to examples. The literary world seemed to be full of modernism. Joyce was modern and Gertrude Stein was modern and E. E. Cummings was modern and T. S. Eliot was modern and *transition* was modern. Now we are not so sure. Joyce is a classic, Gertrude Stein is a best-seller at Macy's, T. S. Eliot has become the suavest of the apostles of conservatism, and *transition* long ago uttered its last unintelligible sigh. We do not seem to have any new crop of writers whom we habitually think of as "modern" or "modernist." Perhaps, then, modernism, rigidly conceived, was a phenomenon of the post-War period, made up of the leavings of the pre-War esthetic schools upon which were superimposed the tensions, the disbalances, the nervous revolts of the post-War artist.

During the past two decades modernism has been most frequently associated with innovation in form, with extremism or exaggeration in expression, with obscurity or unintelligibility, or simply with what, perhaps for accidental reasons, managed to be *modish* or fashionable. Thus, in verse, the imagism of H. D., of Flint, of Amy Lowell, was once extremely modern. It introduced into poetry a new set of formal ideas and contrived for a short season to make them triumph. Today imagism as a *mode* of conceiving poetry is dead, though some of its insights and methods have been absorbed into the work of poets who, like MacLeish and Eliot, have little sympathy with its original shibboleths.

At one time the incoherent, the wilfully infantile or the obscure was modernist. This was the heyday of the *transition* group, of Gertrude Stein, of the oracles of Paris. Today we realize that the "subtleties" of this particular variant of modernism were due not to revolutionary or advanced thinking but, for the most part, to

mere eccentricity or in some cases to ordinary mental weakness. Today the tendency seems all the other way in the direction of clarity, simplicity, directness and coherence. And yet the paradox is that some of our most plain-spoken, direct writers, like Hemingway, emerged from this group of Parisian incoherents and apparently learned a good deal from them.

We must always remember, also, that the vagaries of fashion frequently determine for us what is "modern," though it may on analysis be found to be conventional in form and reactionary in content. When that double-distilled bewhiskered bluff, Count Keyserling, was fluttering the literary and philosophical dovescotes a few years ago, he was the symbol of modernism. Those who were "advanced" read him in an agony of enthusiasm. But it did not take very long for us to realize that the Count's success was due to extrinsic factors—his title, his arrogance, his fake mysticism—which gave him a fashionable standing here, while in Germany he was snickered at by the best of his contemporaries. The Bergson rage—though in this case we deal with a man of real stature—some years previous presented somewhat similar characteristics. We should always remember that what Society, the Best People, are prone to take up is frequently what the vanguard of creative thinkers has just scornfully rejected.

Today there is no advanced literary school strong enough, pervasive enough, to color all writing, to give a specific tinge or atmosphere to modern literature. When we talk of modernist furniture or even modernist architecture, we know in general what we mean. A certain set of revolutionary ideas in furniture design, and to a less extent in architecture, has conquered. This is not true of literature and it is becoming increasingly less true. At one time it seemed as though the school of Hemingway, which certainly represented a genuine reaction against old ways of feeling and writing, would sweep the field. But it has not. In a minor way Hemingway has influenced a great many of his contemporaries; but his mode of seeing life he has not really communicated to anyone. A few of his tricks of style, yes—but little more.

• • •

An interesting point about those writers we tend to think of as modern is that they are frequently so reactionary in their ideas. As a matter of fact there seems to be a very real connection—though this cannot be pressed too far—between radical experimentalism in form and conservatism in content. Two of the most distinguished poets of our time, T. S. Eliot and Archibald MacLeish, are daring experimenters and innovators in technique; but their social and political ideas (and these ideas fill their work) are, as they are quite willing to admit, characteristic of the period of Metetrnich. E. E. Cummings, who rejects Russia *in toto*—and surely Russia stands for the modern, the revolutionary, the experimental—rejects it in a prose which is eccentric, subtle, unconventional, *modernistic*. This connection between a revolutionary, or at any rate novel, technique and a conservative content is marked, to a lesser degree, in the writers of France; but is not present to any considerable extent among the Germans.

Perhaps we are now ready to venture on three very

loose definitions of modernism in contemporary literature. None of them can be taken too literally; and I do not suppose any of my colleagues would take them at all, literally or otherwise.

The first kind of modernism is, if you will permit a mild paradox, traditional modernism. This is any kind of writing which is in active *formal* or *technical* or *emotional* rebellion against what may be vaguely termed the literary norm. In this sense Sinclair Lewis is not a modernist novelist; Kay Boyle is. This is true even though Sinclair Lewis knows far more about modern life as a whole than Kay Boyle, in all probability, does. In this sense E. A. Robinson is not a modernist poet; Robinson Jeffers is. This definition of modernism applies to innovators, experimenters, technical rebels, writers interested in the subtleties, the nuances of expression, those who want to break up the old forms and substitute new ones.

• • •

The second kind of modernism must be understood in terms of fashion. It includes those writers who are, in the French sense, *moderne*. They are extremists of various types who stimulate the jaded senses of the more sophisticated reading public or who amuse this public by exaggeration, cynicism, *fin-de-sièclisme*. These writers may be good or bad, but their peculiar modernity lies in their current fashionableness. The best example in this country is perhaps William Faulkner who, though entirely out of touch with modern trends of thought, is nevertheless temporarily the rage among numerous elements of the *literati* and the upper middle classes. A good English example is Evelyn Waugh. These modernists are never popular writers in either the good or the bad sense of the term. They are cult writers or, to put it more accurately and generously, they fall into the hands of cults which consider themselves advanced.

There is, in my opinion, a third kind of modernism, the most inclusive and the most fruitful of all. This third variety of modernist is not really modern at all. Modern means *of today*; and the writers I am thinking of are of tomorrow. They represent in our time a way of thinking and feeling which the next generation may find habitual and natural. They combine a freedom in technique (though not necessarily any exaggeration, distortion, or bizarrerie) with a radical and courageous set of ideas which most of their contemporaries still refuse to entertain. In 1900 Shaw was such a modernist; and before him Ibsen. They introduced radical changes in the art of the drama and at the same time they advocated ideas far in advance of their time. In this sense the modernist and the revolutionary become one.

Pressed for examples, one might point to John Dos Passos as an American modernist in the field of the novel; to Horace Gregory in the field of poetry; in England to a young poet like Auden; in France to a poet and novelist like Jules Romains, author of the magnificent *Men of Good Will*. These men are modernists in the largest sense. Their work contains ideas of such a nature as to turn our modern world into something better. They show us what the tomorrow is that our today is capable of becoming. In other words, they are modernists because they are futurists.

Musical Transitions

By MARION BAUER

MUSIC is usually regarded as the youngest of the arts. In the past, when the other arts have experienced radical changes, music has followed in their wake. True to present-day form, this youngest sister is obstreperous, and is not to be outdone by any older member of the family. Hence the new consciousness which has created a new style of architecture, decorating, painting, sculpture, and poetry, is apparent in music.

Music today differs greatly from that of the nineteenth century. Harmony, melody, rhythm, forms, all have changed. Even the esthetics of music has undergone a complete revolution. The young composers, refusing to accept the advice and example of their elders, wish to create their own ideals and are searching the *distant* past to find a solution to their artistic problems. For curiously enough, the new music is a blend of sheer experiment and of rebuilding old models with new materials. Therefore the nineteenth century is further away from us than the seventeenth, eighteenth, or even the twelfth!

Experiments point to the advent of a new scale. The tuning of the scale has not changed since Bach wrote the *Well Tempered Clavichord* to show the effect of equal tempering, or tuning the instruments in equi-distant half-steps—an innovation of his day.

The scale had evolved from *pentatonic* (the primitive five-toned scale) to *diatonic* (the scale of seven degrees indicated by means of the first seven letters of the alphabet) and *chromatic* (the scale of twelve half steps). Greek modes and Ecclesiastical modes developed into the two accepted major and minor modes which prevailed from the middle of the seventeenth century until the beginning of the twentieth.

If evolution continues along this path, the present-day experiments will probably succeed in introducing into music quarter-tones, eighth-tones, three-quarter-tones, or tripartite tones. Hans Barth, an American, plays a quarter-tone piano, built specially for him, as does also Wischnegradsky, a Russian living in Paris, who recently wrote a quarter-tonal method of harmony. Alois Haba, a Czechoslovakian, has written string quartets and an opera in quarter-tones. Julian Carillo, a Mexican, has manufactured instruments on which may be played quarter, eighth, and sixteenth-tones. And several Russians are experimenting with quarter-tonal music.

While the *sounds* of the scale have not changed, new combinations of those sounds have resulted in new tonal systems. Debussy is responsible for the development of the whole-tone scale, and Schönberg for the "twelve-tone system." Debussy did not invent the whole-tone scale but used it in an individual manner which stamped it as his own. He may have heard it in Russia where he visited as a young boy, as the "Russian Five" employed it. He was also fascinated by the Javanese *gamelang*

(orchestra) at the Paris Exposition in 1889, the sounds of which he approximated in his whole-tone harmonies. Debussy's prelude *Voiles* is based on whole-tone.

Beethoven, the great classicist, planted the seeds of unrest which, a century ago, led to musical romanticism. The short romantic forms broke the power of the classic sonata, exchanged absolute music for program music, developed the *Lied* or art song, introduced a national consciousness into music, and built up the great orchestras and the music drama.

• • •

With the coming of the twentieth century, Strauss, Debussy, Ravel, Scriabin, Schönberg and later, Stravinsky, showed that music was in the midst of another radical change.

Strauss, ultramodern as his symphonic tone-poems seemed in 1900, really closed a period. He was the last of the great German romanticists. His methods were rooted in Liszt and Wagner. His harmonies, which extended the boundaries of dissonance, were still based on diatonic tonalities.

Debussy was a different matter. His was a nature in revolt—revolt against the rules and regulations of the Paris *Conservatoire*, against the artificialities of senile conventions, and against the slavish imitation of Wagner, which, he asserted, choked the individuality of composers in every country. Regarded during student days as a dangerous revolutionary, he shocked his comrades with his iconoclastic ideas. First his object was to be contrary, but soon his exquisite taste and sensitive

KLAVIERSTÜCK

Mässig langsam (♩ = 64)

p cantabile

pp molto staccato

nature led him into tonal experiments which actually revolutionized twentieth century music.

So Debussy, whose innovations changed our tonal system, was the first musical impressionist. He deliberately applied the technique of word symbolism and impressionism in painting to the world of sound, producing intangible mental images, suppressing unnecessary detail, and reproducing the *emotion* evoked by a thought, a perfume, color, poem, scene, or suggestion.

• • •

Schönberg, the post-romanticist influenced by Brahms, Wagner, Strauss, and Mahler, experienced a change of heart and experimented with new tonal combinations. He was a radical, even a fanatical innovator.

He evolved an atonal style. By atonality is meant an absence of a fixed tonal center. He no longer wrote compositions which could be said to be in the Key of C or A minor. He substituted twelve tone centers for one, increasing the possibilities of tone independence. In Schönberg's own words he composed "works written by means of twelve notes, between which no relationship exists other than their relation to one another."

Out of these twelve tones, he made themes, or melodic patterns, which he varied in many ways. The first two and a half measures of the Schönberg *Klavierstück* which foots the page is such a pattern. It also shows a characteristic use of wide intervallic skips.

He questioned the necessity of building chords always on a principle of thirds and decided that the interval of a fourth was more uniform. So he set the example by arranging the twelve tone series in chords-in-fourths, innumerable examples of which may be found in the works of Ravel, Satie, Debussy, Cyril Scott, Hindemith, Alban Berg, Casella, Milhaud, Honegger, Aaron Copland, Roy Harris, and others.

Schönberg is a neo-classicist, that is, a composer of absolute music without any programmatic implications. He is one of many who have turned away from romanticism with its leanings on the other arts or nature for inspiration. Even impressionism is a branch of roman-

ticism and was eschewed by the composers in France who came after Debussy. Ravel, who began as an impressionist, is by nature a classicist and writes absolute music. Paul Hindemith, the modern German, calls many of his works *Kammermusik* (Chamber music) and writes in neo-classic style.

Igor Stravinsky has been a human barometer, registering the changes in musical esthetics and methods of the last quarter century. His meeting with Serge Diaghilev, the Russian impresario, led to his writing ballets which changed the course of music. The younger composers imitated his harmonic daring, his use of persistent rhythmic figures, his ugliness and primitivism. "The unrest and the undercurrent of discord and danger, which colored the prevailing state of mind in Europe before the World War, culminated in a work like *Le Sacre du Printemps*. Debussy's imitators, copying not his strength, but degenerating into pastel-shaded saccharinity, no longer expressed the feelings of the people. With the War came the need for strong colors, strong rhythms, violent contrasts, and brutal dissonances, and they rallied around the new standard-bearer, Stravinsky." *Twentieth Century Music*. Bauer.

Le Sacre du Printemps and *Les Noces* reached the apogee of musical complication and dissonance.

• • •

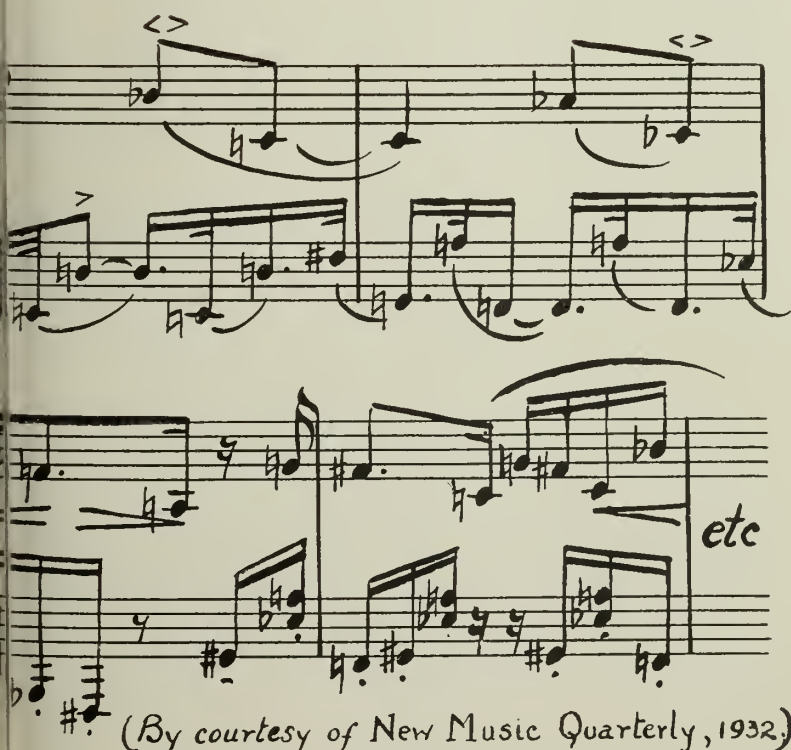
After the War, a new Stravinsky appeared, "a classicist, an objectivist, a constructive artist," he called himself. He tried to recapture the mood and esthetic quality of the eighteenth century, by simplifying technique, denying emotion and the romantic as a principle of creative thought—and the young have followed.

Instead of the great orchestral scores in which he combined many rhythms (polyrhythms), many tonalities (polytonalities) and rapid shift of meters (multi-rhythms) he wrote for small combinations of instruments with an austerity and dissonance which again changed the face of twentieth century music. He combined Bach and jazz in a sort of hybrid classicism. Jazz had a powerful influence on European composers because it supplied a new and primitive impulse to a tired art. To Europe, jazz is America's one original contribution to the art of music.

Polytonality, or a combining of several keys simultaneously, and dissonant counterpoint, in which the old rules of combining consonant intervals were overturned in favor of dissonant intervals, have seized the imagination of the younger composers. Like Stravinsky, they have turned away from expressing emotion because of their fear of becoming sentimental.

This cerebral style has been in vogue the world over. "Dehumanizing art," Ortega called it. The mood is visible in the different phases of art. But it seems to be passing, and as eighteenth century classicism gave way to nineteenth century romanticism so the neo-classicism of the early twentieth century threatens to be supplanted by neo-romanticism. Stravinsky is again ring-leader with his *Oedipus Rex*, and the *Symphonie de Psalms*. It will by no means be a return to the external, or technical means of a former romanticism. But the best of all the experiments of the last thirty years will be welded into a homogeneity, even as the romanticists of a century ago conquered their problem of a music of the future.

Arnold Schönberg



Dance of Movement

Doris Humphrey and Martha Graham have been the pioneers of the modern dance in America. Miss Humphrey, (right), and her group in "Dances for Women," to music by Rudyar. Miss Graham in "Ecstasy," the music for which was composed, after the dance, by Engel



THREE European ballets are upon us. Serge Lifar, runner-up for Nijinsky's flying leap record, and finest male dancer in Diaghilev's last troupe, is here on leave of absence from the Paris Opera, to repeat some of the old successes. The Monte Carlo Ballet, over which Paris has been in a flutter, and also stemming from Diaghilev, is coming decked with costumes and scenery designed by some of the greatest contemporary painters. The third, the Jooss Ballet, led by a young Dutchman who has studied in Germany, is the only one that attempts to reconcile the manner of the old ballet with the esthetic of the modern school. And this reconciliation is difficult.

For the classic ballet originated as a court entertainment and the modern dance is born of a more democratic age. The old ballet is the dance of manner, retaining its artificiality today. Dancers and choreography follow a prescribed formula. Under Diaghilev's genius it reached its richest expression. It was great gymnastics; it was great theatre; it was great design. But it did more for the expression of modern painting and modern music than for the art of the dance. Diaghilev borrowed the other contemporary arts for its modernization, but failed to break through its rigid formula as dance.

It was Isadora Duncan who led the first dramatic raid on the ballet. She turned away from it toward complete naturalism. And like all revolt, hers raised a



SOICHI SUNAMI



Serge Lifar escaped from the Paris Opera to repeat a few of Nijinsky's rôles. Above is a ballet by the Monte Carlo group showing modern influences on design but following the ballet tradition

The Jooss Ballet danced an ironic anti-war composition—the first social indictment outside of Soviet Russia through this medium (below)



RAOUL BARBÀ



question and started the lonely search for an answer.

But the modern dance is neither classic nor merely natural or romantic. It is an independent art based on movement—its unique quality. It has begun to come into its own by the work of several dancers in this country, especially Doris Humphrey and Martha Graham, and by independent dancers in Germany. For its vocabulary it demands rigorous body training, unlike the romantics, in all that is natural in movement. It puts the instrument of the body above the “immortal soul” of the dancer. The direction of its motion is horizontal rather than vertical as in the classic ballets—real and of the earth, in contrast to the ideal, the vertical, the abstract of the earlier forms. Its rhythms are followed by music, not preceded by it. Music is no longer atmosphere, but is fitted to the form of the dance. Many of the moderns have experimented successfully with percussion instruments, or with no music at all.

The modern dance is an independent art today, related to life, like all other arts, and “interpreting” nothing, only perceiving and revealing. Dance is no longer movement incidental only to line, or step, or pose, as in the classic ballet; nor movement as the result of feeling aroused by music, as in the romantic period of its growth; but movement as a medium for transferring an emotional concept from one person to another—movement, in short, as beauty. R. P.



ALFREDO VALENTE

To Make a

GOURMET'S HOLIDAY

SINCE eating has become smart again, and counting the calories just a tiresome habit, you can let your imagination range over the whole Lucullan repertory. And if you choose to give exotic cheeses, superlative caviar, and new hors d'œuvres to your friends for Christmas, they'll take it as a compliment to their taste and not as a diabolical plot to get them to add pounds and inches to their figures.

All sorts of Christmas baskets can be concocted. You can fill them with every epicurean special you can think of including the liquid refreshments. Or you can be selective. If it's cheese, then give them cheese; if truffles, then truffles it is. Or if they are blasé and jaded, per-

The omnibus basket brings rare and succulent items to the party, including a bottle or two of this and that. Maison Glass's de luxe Smithfield ham, and their special ripe olives as big as small plums, and Fortnum and Mason's very superior caviar all crowd into an old-fashioned market basket. You might find nestling among the caviar Shark's Fin Soup from Fortnum and Mason, small brown pots of Edam in Sauterne and Stilton in Port from Maison Glass, and also from there, tiny pork tenderloins. You'll probably find Vendôme's pickled mushrooms and especially prepared sliced squash and celery roots, a jar of small cocktail sausages, and their own blend of Roquefort and cream cheese, not to mention anchovies stuffed with pignolia nuts from Fortnum and Mason's. Fortnum and Mason may also contribute such British details as tangerine marmalade, individual plum puddings, and a caddy of tea. Strawberry jam in an amusing blue jar, pineapple fingers, hearts of palms, marrons, ground pineapple and mint, tiny pearl onions and Dolce Verde cheese come from Charles



haps you can discover some exciting morsel, some new way to dress a familiar tidbit, to make a gourmet's holiday.

If you have one of these friends you can't do better than pay a visit to Fortnum and Mason. Every season they come out with something new and *recherché*. This year it is a Danish cheese, aristocratically bred by the Count of Wedellsborg, and named for him. It has the consistency of Port Salut, rather pungent yet mild, and just right for slicing. Maison Glass have some nice gift jars of ported Stilton and Edam in Sauterne, about twelve ounces each, while Vendôme makes a specialty of its own blend of Roquefort and cream cheese, which is called Rocream.

The cheese at Macy's which is hot news this season is Hungarian Liptoe, made from sheep's milk. They also have South American cheeses, a dark brown Norwegian cheese, and you'll find at Charles's that sweet Italian cheese called Dolce Verde. In fact the town is full of cheeses for those who appreciate them.

You and I may imagine that caviar is caviar. Perish the thought, cry the connoisseurs. We should try that extra special, elegant gray caviar, made from large grade A sturgeon eggs. It comes in porcelain jars. And some of those new cocktail accompaniments—anchovies stuffed with pignolia nuts or pistachio nuts. The hors-d'œuvres market seems to be booming. Everybody has his own prize contribution. At one place it is tiny smoked pork tenderloins. They are known as Lachschinken and are sliced and eaten raw on biscuits. Another fancies Smithfield ham, sliced very thin, without baking, for canapés. They also do strange things to vegetables and mushrooms, pickling them so as to make the most delicious hors-d'œuvres. Sliced squash is prepared in French dressing, and celery knobs are put up in a sauce which is an art. Macy's features tiny cocktail sausages, and although this has nothing to do with hors-d'œuvres, they are about to launch their own brand of onion soup—which they declare is just a bit of old Paris.

Of course, there are those exotic things. You have to be sure of yourself and friends to plunge into this little-explored realm. They tell me that quite a few people enjoy rattlesnake meat (at any rate they buy it) and that Kangaroo tail soup, Chinese Bird's Nest soup, and pickled cocks' tongues are not only eaten as noble experiments but actually are sought out by the epicures in New York. And don't forget Yerba Maté. Maté gourds and a bombilla make an amusing gift for the try-anything-once girls and boys. E. H.

Wooden salad bowls packed with the ingredients (minus lettuce, of course) for a chicken salad, or lobster or crabmeat, is another of Macy's bright ideas. The gift is enhanced by a box of Vendôme's crisscross potato chips



A cocktail basket with all the trimmings if not all the makings of a good cocktail party. Olives stuffed with capers, assorted cheese, Swedish cod livers, roe of mackerel, pike sausage and English cocktail biscuits. Macy's makes a specialty of these baskets, dressing them up to fit your own imagination, or else ready-made. The cocktail shaker and bar towel here are from Hammacher Schlemmer

Fortnum and Mason have a number of these capacious Spode cups, playfully called demi-tasses, which hold two and one-half cups. The idea is that the second cup poured out is never as good as the first, so why not pour them both at once? They are packed with a caddy of English tea, Scotch tea biscuits, tangerine marmalade and honey





CHAMPAGNE

WHITE WINE—FLARING SHAPE

RED WINE—TULIP SHAPE

SHERRY

Wining **FIRST,** Dining **SECOND**

Preparing, Serving and Decanting are discussed in this second of a series of articles by *Mary Frost Mabon*

THE customs and amenities that have grown up around wine drinking are all part of the ceremony, inherited from our ancestors, by which we honor it. Each of these customs connected with the preparing and serving of wine is really functional, each has its reason in making the wine taste better or in leading the drinker into a mood of appreciation.

Tasting wine is for the expert. Connoisseurship can be learned by some of us. "Wine lovers are born, connoisseurs are made." But just simple wine drinking is what most of us aspire to, and that can be much more fun if we add a little knowledge to our emotion.

Wine is a living thing. It is born, it lives, and eventually it dies. With reasonable experience and a good recipe, gin of a uniformly high quality can be made month after month and year after year. But great wine cannot be so manufactured. Grapes themselves vary with the soil, the climate, and the season. And the new wine changes with the kind of fermentation induced, the care it is given, and the processes by which it is treated.

Color, bouquet, fruitiness, and vinosity are the four elements of wine listed by De Cassagnac. These qualities vary not only from wine to wine, but from year to year of

the same wine, and when the fermentation is over, change slowly but constantly under the influence of time. Born a delicate child, wine, shielded from the illnesses of adolescence, comes to the table in the prime of life well rounded and mature after years in the wood. As such it is worthy of a certain respect.

We will take for granted that the wine you have bought is ready for the table, as the subject of vintages and the maturing and aging of wine is too complex to go into here. Old wine should be kept at least two weeks in one place, preferably much longer, before it is drunk, to allow the sediment to settle.

The question of cellars is a knotty problem for many apartment dwellers in America; too hot a cupboard usually has to substitute for the desirable *cave*. However, it is thought by many people that *evenness* of tem-

perature is more important in keeping wine than *low-ness* of temperature. I have had magnificent and perfectly preserved vintages of the 'nineties from a New York apartment cupboard. But it is true they have been lying on their sides in one spot for over seventeen years!

Wine should be enjoyed at leisure, which means time to drink peacefully—no gulping and running to the theatre or anywhere



else—but time to taste and digest the food that goes with wine, to enjoy the carminic glow that wine bestows. Time, even, to talk about its color, bouquet, and taste.

Red wines are served at “room” temperature, which means they are taken out of the cellar some time before the meal. The raising of the temperature of the wine *must* be slowly done. If the cellar is a real cellar and cool, that means three hours. Since red wine is susceptible to changes of temperature, it is a cardinal sin to heat it suddenly, to plunge the bottle into a pail of hot water, or pop it in an oven, or plant it on the stove, or even nestle it cosily against the radiator or a hot pipe. Under this treatment, a mellow old wine may turn harsh and sour. It is far better to drink the wine rather too cool if there is no time to warm it slowly.

Red wines that are too cold are better drunk out of very large glasses. Each glassful is held in the hands for a few minutes, the way one holds brandy and as the wine is warmed, the bouquet is gradually released. It is a delightful experience, particularly with Burgundy.

Some say that wines with much bouquet and little body, like the red wines of Chinon and Arbois, and Beaujolais with its pronounced “raspberry” flavor, should be drunk cool in big glasses and in big mouthfuls, not tasted. But we are not likely to find these wines in America, so the general rule holds good.

White wines, on the other hand, are drunk either iced or cool. Sparkling wines and sweeter wines such as Sauterne, Graves, Anjou, Vouvray, are iced. Also some dry wines and most Chablis, Alsace, Pouilly, Rhine, Moselle and Palatinate wines, and all Italian white wines should be iced. Champagne is usually better iced, but a very old vintage Champagne should not be as much iced as one newer and less fine, since its fineness and mellowness may go unperceived if it is too cold. The lower the temperatures of Champagne and Sauterne, which are so high in sugar content, the more con-

centrated and full blown is the aroma. Broken ice and sea salt in equal proportions are recommended for icing Sauternes in Bordeaux.

Most of the great white Burgundies should be served cool, but not iced. Meursault, Montrachet, and Corton Charlemagne are paralyzed by too violent cooling, and so are most of the white Rhone wines—Tavel, White Chateauneuf, or Hermitage. These are all very dry, almost “flinty” wines. They lose their aroma and perfume and develop acidity when iced. The connoisseur does not put such wines in an icebox but cools white wine by wrapping it in cloths wrung out from cold water first, and then out of ice water. During this process, the bottle stands in a draught. So the temperature of a susceptible wine is gradually reduced and yet never brought too low.

To decant a wine is to pour it from its original bottle into a decanter, and leave behind any deposit which might make it muddy. It is usually unnecessary to decant white wines. The deposit is negligible and rarely appears in a film or dregs as in red wines. Red wines, if they have been in bottle for any length of time, invariably have a sediment settled in a streak along the underside of the bottle as it lay on its side. Therefore, you can either decant or use a cradle. A cradle is a wicker basket, familiar to all restaurants in France and now procurable in this country, in which the bottle remains horizontal and from which the wine is served.

The world of wine lovers is split wide apart over the question of the decanter and the cradle. P. Morton Shand says “a decanted wine inevitably leaves something of its body and soul behind in its old home.” He and his school contend that the sight of a dusty and venerable bottle gives them pleasure. Paul De Casagnac, who is of the opposite opinion, says “whatever precautions one may take, from the moment the waiter takes hold of the bottle, even lying in its wicker basket, and pours it into the several glasses, the dregs begin to

Pattern for glass placing, English manner, on the adaptable theme which counts that few people drink sherry with soup, and as champagne is apt to be drunk through the meal, it should be handy



WATER

WHITE WINE

CHAMPAGNE

SHERRY

move and the wine feels the effect. Is it not better to adopt the custom of Bordeaux and decant?" Decanting has the advantage of enabling one to discover the faults, if any, of the wine; any smell of cork or acidity is made plain. And the wine is thus given a chance to "breathe" before it is tasted.

Then, before the meal is to be served, the bottles having been standing for several hours, the cork is drawn and the upright bottle is grasped by two fingers at the neck. A decanter which has previously been gently warmed is held in the other hand before a light, the bottle is tilted and the wine slowly poured into the decanter. As the pouring goes on, the sediment creeps slowly toward the mouth of the bottle. Before it goes over the lip, the pouring is stopped.

When wine has a heavy deposit or when the cork is crumbled into the bottle, wine can be poured through a silver funnel which has been packed with cotton wool.

A good wine glass displays the wine to its best advantage, and gives the wine an opportunity to develop its bouquet. Wine glasses, therefore, should be uncolored so that the color of the wine can be seen—no red, blue, amber, amethyst, green or any other color wine glasses, or any glasses without stems of the revive-home-crafts-in-Italy type; no fancy or colored decanters in spite of everything you have inherited or have been given or have bought in a moment of folly during Prohibition. To use them with fine wine is not even gilding the lily, it is heresy to the color of your wine.

The glasses should be thin and as clear as possible with no etching or cutting or enamel or gold, so that the wine can be seen, and should have stems so that the glass can be twirled under the nose to inhale the bouquet. Cut glass is not as attractive or as light in the hand as plain white glass. Wine glasses should never look like beer mugs but they should be relatively large. The ordinary department store claret-glass allows one and a half mouthfuls, if the glass is two-thirds filled as it should be. This is not big enough. There has never been an improvement over the tulip shaped type of wine glass, the glass whose bowl comes in a little at the top; the bouquet is concentrated rather than dispersed. But simple flaring white glasses on stems, if they are large enough, are satisfactory.

Wine glasses should be arranged on the table with the Sherry glass above the point of the knife. The water glass is furthest to the left, the Champagne in line with it. The red and white wine glasses are arranged either in a square or

triangle with them. Thus the glasses are concentrated, and as your Sherry and white wine glasses are successively removed, a practical and attractive arrangement of glasses remains.

Proper anticipation does not include smoking with very fine wines. Tobacco kills the aroma of wine. Puff some cigarette smoke into a tasting glass of wine and when the smoke has dispersed, sniff the aroma. The perfume of the wine will be completely changed. Cigarette smoking during a meal is an obnoxious American habit according to French ideas and he who indulges in it is worthy only of ordinary wine. Gourmets, when they know that fine wines are in prospect, will have abstained from smoking several hours before dinner. And we give fair warning, if one is present, never reach for a cigarette until after the cognac.

Most writers on wine deplore our custom of cocktails before meals. Appetizers, whether liquid cocktails or solid hors d'oeuvres, anaesthetize the taste buds. Gourmets have come more and more to think that even Sherry, the traditional precursor of a wine tasting dinner, is too assertive a taste to precede the more delicate flavors of old wine and that it is better omitted. I think myself that Sherry is far more apt to remain in the taste memory than one Martini. I say Martini advisedly because it is made with gin and vermouth, and like green olives, has a palate-cleansing flavor. Cocktails made with fruit juice are much more deleterious. Wine is apt to taste sick after citrus.

This suggestion from an American gourmet may amuse some one who wants to give a very grand dinner. A bottle of Montrachet, cooled to the right degree, served in the drawing room with caviar, before a dinner of vintage wines. Steinwein or Chablis would, of course, substitute well for Montrachet.

The host should always announce the wine being or about to be served. This pleases everybody—connoisseurs and ordinary drinkers—and shows that care is taken in his house to do things properly. Never let the butler or maid hiss in the guests' ears "White or red?" as if nobody cared or knew what wine was chosen for certain dishes.

The ordinary drinker, having mastered the preliminary ritual, has now arrived at the culminating and glorious moment of *tasting the wine*.

Note: Glasses and decanter on page thirty-six illustrating the types approved in the article are Leedam crystal from Schoemaker. Glasses on page thirty-seven are from Fostoria. Wine cradle and ice bucket are from Lewis and Conger.



ALFREDO VALENTE

FOOD *will be* *more than ever* FRENCH

By CLARITA DE FORCEVILLE



A COUNTRY which believes that gout is the Legion of Honor of gourmets will suffer everything from food except boredom. As a result, France has produced a cuisine which beguiles to the point of mania.

Gourmets flock to France for the indulgence of their approved vice; travelers report on its special dishes instead of special pictures; every large city in the world has a battalion of French chefs; and such dishes as *bœuf à la mode* and *sole meunière* are on every menu from San Francisco to Leningrad.

In America today every dinner of consequence is rich in French flavors and philosophies, and to those who know and love an excellent table, the French cuisine is the accepted standard. It is cultivated cooking. It is polished, subtle, dignified, and full of imagination. It is very civilized with just a touch of the frivolous. For these reasons it is the preferred cooking for formality. It meets the demands of ceremony and silver.

Cooking has always been given a place of honor in France. Its evolution is distinguished. Kings, artists, cooks, and concierges have created it. Louis XIV bestowed a title on a family because of the excellence of a meal served at their inn. Women who know good food play a part in French society for that reason.

Tales of the temperament and whims of the chefs of France rival those of any prima donna. It is said of Castagnet that he would not cook ordinary dishes for people who ordered them in his restaurant. If they

wanted only a simple roast they could go elsewhere.

The moving of a chef causes gossip and comment. Famous chefs are as well known as artists. It is no uncommon custom in France to summon the chef to take his bows for an excellent performance as an author of a play is called for tribute here. No wonder the food is good; appreciation keeps it so.

Analyses of the fundamental virtues of French cooking are many. P. Morton Shand writes that the lavish use of butter is the foundation of its excellence. I think that its success is made up of many things and that no one philosophy or ingredient can account for it. No doubt, the Kings of France deserve as much credit as anyone. Philippe, Duke of Orleans and Regent of France during the second score of the eighteenth century, started the custom of *les petits soupers*, during which he and his intimate friends prepared the dishes themselves. The utensils were of solid silver and he used to say that the contents should be more valuable than the containers. He invented the *matelotes*, a dish of fish cooked in wine, renowned in France ever since.

Louis XIV had a voracious appetite and his gusto for food was notorious. Louis XV is said to have made his own coffee. Probably the French saying, "The three greatest problems of life are love, war, and coffee," originated then.

As to its specific virtues, French cooking is an exact science. It is impossible to throw everything mentioned



in a French recipe into a casserole and trust to luck. There are rules that have to be observed religiously. French recipes are not a matter of mixtures as much as they are a careful evolution.

For instance, to make *Lobster à l'Armoricaïne*, the ingredients are: 1 lobster; 3 onions; shallot; garlic; 5 tablespoons of olive oil; 1 bottle of white wine; 1 glass cognac; 1 can tomato paste; salt; pepper; cayenne pepper; thyme; laurel; juice of 1 lemon; butter; hashed parsley. The process is: first, tie lobster and dip into boiling water . . . if you haven't the courage to cut it alive (this is always better). Cut lobster in pieces, carefully saving the fluid which will come out. Second, chop three onions, a little shallot, a little garlic and let them brown in hot olive oil in a casserole. Third, add pieces of lobster, let cook for a few minutes. Fourth, add salt, pepper and cayenne pepper, one bottle of white wine, and the lobster fluid; let cook for five minutes. Fifth, add one glass of cognac, one can tomato paste, thyme and laurel. Let cook for twenty minutes, remove lobster, keeping it warm. Sixth, strain the sauce, pressing as much as possible through the sieve, return to fire and let reduce a little, adding juice of one lemon, a tablespoon of hashed parsley and pour over lobster. Serve with white rice. If the progression is varied the result will be very different and certainly disappointing.

Time is a very important element in French cooking. An unhurried, leisurely, skilled hand takes hours to produce a good result. It is necessary to permit things to stand, to cook, to marinate, and to allow the separate flavors to develop and to blend.

Everything in French cooking is toward the rare flavor. Time and work, the short cuts of modern science (unless they enhance this quality) are matters of secondary importance. For example, delicate fresh things are never frozen or put in refrigerators. Refrigeration, while a marvelous invention and something we all should be thankful for, does not improve flavors. Because foods lose much of their delicacy, their bouquet, their special taste when they come in contact with it.

In France, vegetables are never overgrown. They are snatched from the garden in their infancy. Little peas, little carrots, little heads of lettuce are picked when they are still tender and eaten when they are still fresh. The preparation of vegetables is one of the most difficult things in cooking. Here again the French school wins. The preparation of peas, for instance, those tiny little French peas, is a ritual in itself. They are not just tossed into water or steamed. They are prepared with lettuce and onion and a great deal of fresh butter. But the result is worth the trouble.

The recipe for *French peas* (six people) is as follows: Use two pounds of the very smallest peas you can possibly find; 4 small onions; 1 heart of lettuce; 1 cup of water; 3 lumps of sugar; 3 sprigs of parsley; salt; $\frac{1}{4}$ pound of butter. Take a casserole, put the peas in it and the head of lettuce cut in quarters, tie each piece separately, so that the leaves do not fall apart, add the onions, the sugar, and the parsley, and mix. If you can afford the time, let them stand for one hour. Add one cup of water, cover the casserole and let cook slowly. Watch so that the peas don't overcook. While they are cooking, shake the casserole but do not touch peas with spoon. When the peas are cooked, there should be only one scant tablespoon of water left. Add butter. Before serving, remove parsley and string from the lettuce.

Vegetables selected and prepared with care are served as a special course in France. I defy anyone to have the courage to serve American peas by themselves. And feel happy about it!

The delicacy of sauces is probably one of the things that more definitely differentiates French cooking from that of all other countries. In England, it is said, there are a hundred religions and one sauce; in France, one religion and a hundred sauces. These demand the greatest amount of care, of exactness, of attention, and—always that great factor of cooking—of time. Time is necessary for all cooking but very particularly for the blending of sauces.

There are quantities of sauces in France but they all derive from three basic ones: *La sauce Brune*, *la sauce Veloutée ou Blanche*, and *la sauce Béchamelle*.

The function of these is to furnish in an anonymous way the fundamental elements which the various sauces require. For instance, it is by adding some vinegar and herbs to the sauce *Brune* that the sauce *Poivrade* is made. The sauce *Aurore* is made by adding purée of tomatoes to the sauce *Veloutée*. *Béchamelle* becomes the sauce *Mornay* by the addition of Swiss and Parmesan cheese.

With these three sauces as a base you can vary indefinitely and achieve with great success the innumerable sauces which contribute to make French cooking famous. The basis of the sauce *Veloutée* and many others is *le jus de viande*. The ingredients are: one and a half pounds of meat, equal portions of beef (shin, round or neck) and veal (shin or shank); 1 veal knuckle; 1

pound bones; 2 pieces of rind of ham or of larding pork without fat (not absolutely necessary); 1 bunch of carrots; six onions; 1 sprig of parsley; 1 stem of celery; 2 laurel leaves; thyme; salt; $1\frac{1}{2}$ quarts of water.

For preparing, should you have the rind, remove all fat and put it at the bottom of the casserole, fat side down, add onions, carrots (cut in slices), add bones (cut in small pieces), then the parsley, celery, laurel leaves and thyme; then the meat. Pour one cup of hot water over this, close the casserole tight and let cook about fifteen minutes on slow fire. Then add the rest of the water warm, close casserole, leaving a slight opening for the steam to come out. Skim carefully and let cook for seven or eight hours. Strain, let cool and keep in icebox. Should you want to keep it for many days, it is safer to boil for about five minutes every second day. Any leftover bones of fowl can be used. But no mutton. This *jus de viande* will be of great use as a base for sauces and can be added to casserole dishes.

Brillat-Savarin, one of the greatest food experts of France, wrote a brilliant book on the physiology of taste. He said that the turkey, which was imported by the Jesuits from the United States, is the greatest contribution from the new continent to the old. French recipes for turkey are varied and numerous. There is one rarely used in America which is considered a great delicacy across the water, *dinde truffée*. It is served very generally at French Christmas dinners. Here it is: 1 turkey; large can of truffles; 2 pounds pork from the end of the loin—lean and fat; 2 cups Madeira wine. Slice two of the truffles and slip the slices with your finger between the skin and the breast of the turkey. To make stuffing, cut pork in small pieces and cook in casserole with very little butter. Then put meat through grinder, chop truffles finely and use $\frac{3}{4}$ of them to mix in with the meat, season and add 1 cup of Madeira wine (or co-

gnac) and the liquid of the truffles. Stuff turkey, sew together. Dispose two strips of salt pork over the breast and roast (breast down most of the time). Baste often.

For the sauce, scrape all brown particles from drippings of turkey in frying pan, adding a little water. Pour this into the casserole in which you have cooked the pork, scrape, and if necessary add some more water till you obtain the quantity you desire. Remove fat, add the rest of the chopped truffles, one cup Madeira and season. This will make what is called *sauce Périgieux*. The pan gravy will replace the *jus* in this case. Sometimes *foie gras* replaces the pork for the stuffing. This makes it exceedingly rich.

Of course it is impossible to enjoy foods so full of flavor (game especially) with the cold and pure glass of water. French cooking is built for and around wines. The choicest vintages are cold-bloodedly poured into a casserole and nobody seems to regret it.

A more modest contribution to French cooking are the herbs which play almost as important a part but in a more anonymous way. There would be no French cooking as we know it today without the indispensable *bouquet garni*.

For years people went all the way to Brittany to the Mont St. Michel just to eat an omelette made by Mère Poulard. Why were her world-famous omelettes, a mere matter of eggs and butter, such a delicacy? The mysterious truth is that some women have charm, some men have distinction, and some cooks have knack. It is a priceless gift, one which seems to make itself known in omelettes and *soufflés* and *crèmes brûlées*. It also has something to do with the feeling in France that good cooks are artists and that such a career as that of Claude Gelée, who was first a pastry cook—and a very good one—and then a landscape painter, is not extraordinary. Puff pastry or Picasso. There is no choice.



"Louis XV made his own coffee . . ."

For the



Bruce Buttfeld's tufted Victorian armchairs are alluring to the luxury loving young. And a gift of a white fur rug for the bedroom or boudoir floor is something to gush over. The white Tibetene of double wolf pelts is from James Amster-Bergdorf Goodman

PHOTOGRAPHS BY ALFREDO VALENTE



Tea for two—and a teaset for just two cups of tea. It makes a delightful important gift for a young girl, this miniature service, and can be used, too, on the guest room breakfast tray. James Robinson has it—a faithful copy of an antique. The Wedgwood cup, from the Little Gallery. Ashtray, Georg Jensen



Romantic 20's

His favorite book of poems is worn by much use. It should be honored. Have it bound for him in a fine leather binding from Brentano's. Or give him a portfolio of color prints of Rivera's work just published by the Museum of Modern Art. Or, have the single prints framed and divide the collection among several youthful moderns



For the beauty table—a mirror make-up box that holds everything, and little Victorian bottles, both slender and squat. Also a charmingly frivolous chromium powder puff box from Paris, with small compartments on either side for trinkets. Elsie de Wolfe. The bottles are from James Amster. Mirror box, Conroy Prugh. Jewelry, Bonwit Teller



Pedigreed dogs in Royal Doulton porcelain for that collecting instinct the psychologists write about. These are modeled from real prize-winning canines, and come in three sizes. Left to right their prototypes were: Champions Maesydd Mustard, Lucky Star of Ware, Cotsford Topsail, Crackley Starter, Albourne Arthur, and Scotia Stylist. They can be found at William H. Plummer





PHOTOGRAPHS BY ALFREDO VALENTE

For the Well Ordered 30's

There's a time and place for everything in the well ordered thirties. And a globe with an atlas base, and a silver memorandum pad from Abercrombie's, help to put things in their places. A combination barometer and thermometer is definite, too. From Ovington's



The before-and-after of dining. A French hors d'œuvre tray with a covered center dish and twisted silver handle, Ovington's. Sheffield antique smoking tray, Norman of London. Ashtray and coaster, Udall and Ballou

And you can't very well go wrong in giving accessories for a white room—perhaps these white leather bookends, this picture frame or scrapbasket, Ovington's, or heavy crystal ashtrays, capacious and shallow, Elsie de Wolfe



When Italy decided to go modern this year, Murano designed these modern Italian glasses in white bubbly glass, and a wine pitcher which has classic shape with modern feeling. Ovington's. The chromium and plate glass streamlined coffee wagon is from Rena Rosenthal

This table with mirror top has so simplified and generalized a design that it harmonizes with almost all periods, including the modern. From James Amster-Bergdorf Goodman. The tall vase, the mirror box and crystal hemisphere ashtray are from Elsie de Wolfe



For the Sophisticated 40's

These dressing-table bottles should belong to a great lady or a great beauty, preferably both. With their tops they are nearly a foot high, of heavy crystal, antique, pyramided, and rare. Pink and white spirals of glass have been blown inside them. Pitt Petri. The jewelry and accessories beside them are from Bunwit Teller



Nura's elfin figures in terra-cotta appeal as gifts to the thoroughly sophisticated. One of Christy's pictures in hammered copper hangs above, from James Amster-Bergdorf Goodman, and the prints by Gauguin, Spruance and other moderns are from Weyhe Galleries



If the forties will not tolerate any ordinary coffee service—they will find satisfaction and delight in this of red dull finish composition and chromium from Modern Salons

They would be the first to know that the old-fashioned cruet sets were due for a resurrection and to appreciate these Georgian ones from Norman of London. And the forties can be counted on to look heartily on an English double wine cooler. Abercrombie and Fitch



Always Fair Weather

INDOORS

AIR in most steamheated apartments and houses in winter is drier than that over Death Valley. In summer when the temperature is stifling there are about ten pounds of water vapor in the average size room. It isn't the heat or the cold; it is the humidity that matters. This is more than a hoary jest. For on the proper relative humidity in all temperatures our health and our comfort depend. And yet it has taken science to prove this to us, because our antennae for detecting it are less subtle than those that tell us we are too cold or too warm. The furnace in the cellar, the open window, and the electric fan are the popular methods of air conditioning.

But the engineer goes further. Air-conditioning to him implies not only warming the air and cooling it. It implies also taking moisture out of it or putting it in; circulating it for ventilation at a controlled rate of speed; and washing it in sections where dust and germs are prevalent. Quieting noises is conditioning too, and it may be possible in the dim future to add a shot of stimulating oxygen artificially. At the moment the air-conditioner is stuck with the problem of giving us a cool haven of retreat in our houses in summer. He can do this but he can't do it cheaply enough. However his solution is just around the old corner somewhere.

Within the past two decades most of our houses have been heated by steam through the radiator. And the steam radiator offers no method of ventilation. But as air expands (like all gases) when heated, it needs more

water vapor added to it to keep the relative humidity at the 50% comfort mark.

The family heirlooms that had been safely inherited from generation to generation suddenly began to drop to pieces. The wood began to shrink in the dry heat. The skin, in these overheated rooms, feels parched and dry. And of late the common cold has begun to spread through the family. The mucous membrane of the nose and throat must be kept moist to catch the dust particles, and the membranes are supplied with moisture normally from the air breathed into the lungs. When they dry out the germs slide by them. It is a homeopathic truth that to save our skins from drought we need at least fifty per cent of all the air will hold of water vapor. We can't do with much more and we can't do with much less and be comfortable. It is only at this ratio that the proper body heat of 98.6 is kept normal with evaporation.

Today the engineers have found ways of adding that needed vapor to the hot air of our rooms. And without much extra expense. Any number of companies have central heating units on the market which are complete with humidifiers that add moisture and clean the air of dust and dirt.

After the air is heated it is driven through a spray of water or over filled flat pans, automatically filled again as the water evaporates into the air. These are controlled by the thermostat and the humidistat on the living room wall. And there is no more need of slipping on the overcoat while the room is aired. It is mechanically and continuously aired.

There are humidifying units which can be attached to the furnace, of whatever kind, all ready in the basement. Other small box-like units can be connected with the radiators in separate rooms, which ventilate and humidify the space to be heated. One such unit quiets the noises from the street at the same time. Some units plug into the wall-socket and have their own electric ventilating and humidifying machine within. Another unit hangs like a small boiler at the side of the radiator.

As a last resort there are flat metal pans with wicks to be bought that go over the top of the radiator or hang down the side. But these may not prove wholly adequate, because about a gallon and a half of water ought to be added to the air in the average size house during zero weather. The mechanical humidifier on the market will evaporate ten to thirteen gallons of water daily in severe winter into the average house. This assumes also a complete change of air every hour in each room.

All these individual and central units do two other brave deeds at the same time—they clean the air of



WHAT IS AIR?

Air is a mixture of the following normally constant gaseous constituents.

nitrogen	78.03	%
oxygen	20.99	
argon	0.9323	
carbon dioxide	0.03	
hydrogen	.01	
neon	.0018	
krypton	.0001	
ozone	.00006	
helium	.0005	
xenon	.000009	

Variable physical conditions of air affecting health and comfort

temperature

humidity (amount of water vapor suspended)

impurities (amount of dust and germs over cities)

state of motion

What is air conditioning?

The simultaneous control of the temperature,

humidity, air changes, and purity of the air in which we live.

What is a comfortable temperature?

From 68 to 72 degrees.

What is relative humidity?

The ratio of the amount of water vapor a cubic foot of air contains, to the saturation amount—the largest amount of water vapor which a cubic foot of air can contain at a given temperature.

Maximum comfort humidity—from 45 to 55%

At saturation point, 90 degrees temperature, a cubic foot of air holds 14.79 grains of water; at 70 degrees 8 grains; at 50 degrees, 4 grains.

Saturation, 100% humidity, at 67 degrees will become 38%, at 75 degrees, and 12% at 80 degrees, provided no water is added.

Moisture must be added by immixture to artificially heated air, and taken away by condensation from artificially cooled air.

• • •

dust and germs and keep it moving at a gentle pace.

But the dream of bliss implied in air-conditioning to most of us is the dream of cool air within when the summer heat stifles. We have been psychologically conditioned to this hope by quiet chilly hours at the moving pictures. Practically speaking, cool air within our houses must be a dream for a short while longer. Cool houses are a possibility today. But the machinery is still cumbersome and the cost is high.

However there are two or three hundred devices on the market which claim to be able wholly or in part to condition the air in summer. There is a cooler that plugs into the light circuit and has a motor driven compressor in the basement. A fan in the attic draws the hot air up through the house and out. There is a central cooling unit that uses the winter radiator system and can be attached to it. Single room units attach to the radiators also. There are floor mounted or wall types that hang from the basement ceiling and send the cold air through registers. Refrigeration plants for chilling the water used are placed in the basement or in an empty closet. And there are portable cabinets for room service.

Most machines today that attempt to cool houses use the water from the tap, without the refrigeration added. But summer weather has a way of warming even the water in the tap, and it's the refrigeration to be added that costs so dear. Probably the first compact air-conditioning unit will be the one that uses air itself as a refrigerant. Then the cooling will be a one stage process. Unfortunately for our longed for relief from summer heat, it now takes apparatus from fifty to a hundred times the refrigerating capacity of the ordinary electric kitchen refrigerator to cool the air in a small apartment.

The initial cost of the most complete room cooling engines on the market is somewhere between five hundred and seven hundred dollars and the up-keep something more than most of us can afford. Spring weather is bought in summer at too high a rate.

But every air-conditioning engineer in the country is experimenting overtime to make this dream come popu-

larly true. A perspiring public is said to be jingling some five billion dollars' worth of coin to achieve that dream. And it is certain that this last important air-conditioning problem is about to be solved. We can afford to wait, since the other difficulties have been overcome more recently than we might suspect.

After all the first central heating unit, since the days of antiquity, not much more than half a generation ago, was the hot air furnace. Those quaint days when we scraped the register shut with the foot and the far-off bedrooms were dripping with icicles in spite of "modern" improvements. Until Franklin improved the stove, we had been warming ourselves first on one side and then on the other by the open fire for generations.

It was industry that first made it imperative for the engineer to find a way to cool and extract moisture from the air in summer. He has done it for half a century for manufacturers—for tobacco plants, candy factories, printing presses, rayon and cotton manufactur-



ers. He has done it for moving picture houses and department stores more recently; one church in Texas is artificially cooled; and the engineers are beginning to cool and condition the air in railroad cars and trains. But in such cases the cash customers pour in and pay the costs. The whole roof of the theatre in Radio City is covered with a great refrigeration plant. It can afford the apparatus and the space.

The first summer air-conditioning device known to man was the fan. Fanning the air in summer to keep cool is an ancient art. But until the electric driven fan arrived, it was the work of slaves. In all cooling units today the huge blower fan is important for the circulation of the fresh air supply. However, to fan the air in a room is only to keep it moving and so help the evaporation of the excess moisture from the skin. But if all the air is laden with moisture, fanning a fresh supply back and forth is of little avail. Wet clothes will not dry in a fog. The temperature of the air must be lowered by contact with a cooler substance and the moisture squeezed out of it. Refrigeration had to be found.

Foods of course have been cooled and preserved by ice or snow or spring water for centuries. In 1802 in America the first ice-man delivered his first cake of ice to the hired girl in the kitchen. And then in 1824 Faraday discovered that mechanical refrigeration was possible by compressing and then suddenly expanding gas. In 1877 the first successfully refrigerated railway freight cars were put into service. Today the small mechanical unit in the kitchen has driven the ice-man from the domestic doorway. And this mechanical cooling process is ready to be applied to the air we breathe and live in.

But once again it was revealed on the way to perfecting this process toward air-conditioning that it was not the heat that oppresses but the humidity; not carbon dioxide gas but lack of ventilation, air movement.

In 1758 there was the tragedy of the Black Hole of Calcutta. An English garrison of 146 men were imprisoned about six o'clock one June evening in a room eighteen by twenty feet with a low ceiling. Calcutta is a

tropical city. By nine o'clock the men were in distress and at dawn only twenty-three were found alive.

On Friday, December 2, 1848, the steamer *London-derry* left port for Liverpool with 200 emigrants. A storm came up, the passengers were ordered into a small cabin hatched in. Sometime later seventy-two out of the 200 passengers were found dead. At first it was supposed that the carbon dioxide gas from the lungs was the cause of death. But it is now known that lack of oxygen and too much carbon dioxide have little to do with the ill effects of vitiated air. It is heat stagnation in the body due to air of improper temperature, humidity, and velocity.

So as we warm air and add moisture to it in winter to make it fine and fair, in summer we must cool it and take moisture from it. And there's the rub.

But when this not far distant day arrives, when we can afford our continuous Spring both in summer and winter, there will be a building problem for the architects to solve—the question of insulation from nature in the raw outside. Lately our new houses have been tending more and more to lavish window space. But large window space means a leakage of heat to the outside in winter and leakage of coolness in summer. The moving picture interiors, which have whetted our appetites

for a benign climate within our own houses in summer, can guard against this leakage of their expensive, mechanically purified, and preciously circulated pluperfect air. We don't go into a moving picture house to watch the sun set over the mountain or the neighbors passing on the sidewalk, unless it be on the screen. No windows are necessary. If we bring the best of all possible worlds indoors we may have to barricade our walls against the intrusion of perverse weather moods. Perhaps we shall live in houses with but slits for windows and get our sunlight from perfected electric lighting, with a dash of the health giving ultra-violet ray. And on gala nights a little extra oxygen may, in the future, be added as stimulant. The quiet within these walls will be that of the grave, and there will be perpetual Springtime, except for the chirping of the sparrows.



Walled Garden on Park Avenue



A large music room, added to the house of Mr. Harry Harkness Flagler and set back from the street on an adjoining lot, made possible space for a small walled garden in the Murray Hill section of Park Avenue. Three arched windows at the back of the room look out on an areaway decorated with Italian fresco paintings

The garden in front is concealed from passersby by an eight-foot wall. The brick wall, behind the old English gilded lead fountain, was built to match the opposite wall of the main house. Delano and Aldrich, architects





"*Odontoglossum grande*," the "baby orchid," exhibited by Lager and Hurrell

instead of three for the spring show at the Grand Central Palace—there was talk about the profit that that show made last spring, even with an overhead cost of over a hundred thousand dollars.

The green rose mystery, created by an over-enthusiastic *Times* reporter in a write-up of the new yellow rose, *Mrs. Roosevelt*, was cleared up by a cryptic message on a placard,

THERE IS NO GREEN ROSE

If there had been a green rose it would have been there. They say that in Ireland there is a rose which might rightly be called off-yellow, and then again it might be green. It is suspected of feeding the color into its bloom by tapping chlorophyll through its root system from some other plant. Three new roses were displayed at the show: *Mrs. Roosevelt*, developed by Traendley and Schenck, Totty's *Token*, a wide open rose of bronze and yellow, and their deep red *Better Times*.

ANY new rose can cause a sensation. The Sangerhausen Rosarium in Germany created more excitement by one newly developed black specimen than by the entire four hundred thousand other roses in its exhibition last summer. No black roses have been grown in this country. Rose authorities here are a little skeptical about just how black Germany's black rose is. They say that even if it were really black in Germany, it might not run true to type if it were brought to this country.

Garden TALK

MAE WEST hasn't worried much about chrysanthemums. P. T. Barnum probably never looked an orchid squarely in the eye and suspected it of being a menace to his box-office receipts. But either of their egos might have suffered distinct shock if they had seen forty thousand people lining up on the last afternoon, waiting to get into the New York Horticultural Society's fall flower show at the Museum of Natural History.

Inside, even the exhibitors were cleared off the floor to make a few more feet of tramping space. There was a steady chant,

"Where's the baby orchid?"

"Have you seen the green rose?"

MR. ARTHUR HERRINGTON, beaming like a master showman at the ringside, shouted answers to women who wanted to know what kind of a begonia that was, and wondered just *where* would be big enough to hold the next flower show.

There was talk behind scenes about taking four floors



WHETHER the "Baby" orchid was so called because it was diminutive, or because it looked like a baby, was the subject of considerable argument around the exhibits of exotic flowers. One crowd gathered wonderingly around a fragile spray with "oh's" and "ah's." A more knowing audience crowded around John Lager, jr., who pointed out the waxen infant, complete from head to foot, in the heart of *Odontoglossum grande*. This orchid itself is a beautiful flower with tawny yellow spots. It is a variety which the senior Mr. Lager brought from South America several years ago. The gold medal for the largest and most unusual orchid displayed went to George E. Baldwin of Mamaroneck, who is famous for the *Cypripediums* which he has developed.

Among the exhibitions of decorated tables, an arrangement made by William Williams of flowers from the estate of Mrs. Frank Rosenfeld was particularly interesting. The *gloriosa*, the member of the lily family which is native of Africa, predominated in the arrangement. This is an exotic lily which somewhat resembles the *nerine*



"Lady Alexander Alba,"
Cattleya orchid. A purple-
throated white flower,
Lager and Hurrell

"Anthurium Andraeanum
Giganteum," from the ex-
hibit of tropical plants
shown by Edward Manda

in shape. Its curious coloration adds much to its beauty. Half of each petal is orange and the other half is red.

CHRYSANTHEMUMS a foot across gave way in popularity to a smaller single variety, *Jean Hart*, which is the only chrysanthemum yet used successfully in this country as a cascade. There were two outstanding exhibits of cascades. One of them was in the chrysanthemum exhibit of Mrs. W. Redmond Cross in which the yellow flowers bloomed around a moon gate in a bamboo wall. A group of three cascade plants was shown by Clarence Lewis of the Skyland Estate at Sterlington, New York. The Japanese have long known the decorative value of the cascade chrysanthemum, but it has only been in the last two years that bush chrysanthemums trained to fall in cascades have been exhibited in this country. T. H. Everett, of the New York Botanical Gardens has done much to make this variety popular.

DATES for the 1934 spring flower shows have been announced as follows:

Boston	March 12-17
Chicago	April 7-15
Detroit	March 17-25
New York	March 19-24
Philadelphia	March 12-17
Rochester	April 14-22



FRED WILLIAM CARTER

Either in the living room or the bedroom, the occasional table or commode of mirror adds a feeling of lightness and gayety to a room. The tear-shaped crystal drops on the three drawers of this small table add the frivolous touch which keeps it from severity

Mirror Furniture

Mirrors not only reflect the mode, they are part of the mode itself. They are so important in the modern movement that the creation of new mirror treatments and the making of mirror furniture and accessories has become a whole craft in itself. Here are two new designs of Bullock's Wilshire, Los Angeles, which show the clever use of small rectangles of mirror in the trim to break light refractions. Bench is covered with sheared sheep wool. Knobs are crystal





Oriental Rugs—The Ideal Investment

*I*N these extremely critical days, when all values have undergone a radical change, it is well to consider that there remains one thing that is always a sound investment. That is a fine Oriental rug.

Persian rugs have been for centuries the foundation of home decoration. Their wearing qualities are well-known, and if properly cared for, their beauty enhances with the years. They are never out of fashion. And, above all, the vast amount of skilled human labor they represent gives them an intrinsic value hard to match in any other work of art.

At the establishment of Costikyan & Co., occupying the entire third floor of this building, is found the largest and finest collection of antique and modern rugs in the world. Over nine thousand pieces are on display, each selected for its individual merit, and entirely different from rugs produced today in the Orient in large quantities for the commercial market. Possession of any one of these prized rugs will give you, not only a lifetime of enjoyment but something that has stable, permanent and enduring value.

A visit to our salesrooms will be a revelation, for the prices of these rugs are now, due to present conditions, at amazingly low levels that can never again be duplicated. For a few hundred dollars you can now buy a lovely room-size rug that you will enjoy for the rest of your days. For a few thousand you can own a rare old masterpiece that you may have thought beyond your reach.

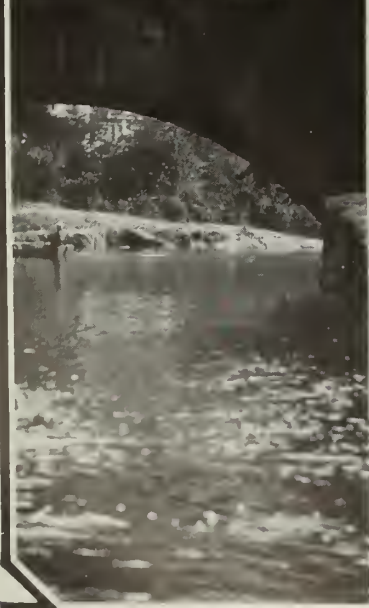
Now is the time to invest in Fine Rugs.

COSTIKYAN & Co.

385 MADISON AVENUE (At 47th Street)

New York

The SHERRY-NETHERLAND



Spacious living-room



Guest-room overlooking the Park



Exquisitely decorated bedroom

5-Room Tower Apartment

Lifted high over New York and Central Park . . . furnished individually as a charming private home, occupying the entire floor. Living-room, dining-room, 2 master bedrooms with boudoir dressing-rooms and baths. Guest-room and bath. Maid's room and bath. Refrigerated serving pantry. The smart solution to pleasant town living, with entire freedom from household investment. By month or year.

FIFTH AVENUE AT 59TH STREET • ON CENTRAL PARK • NEW YORK

ART CALENDAR FOR DECEMBER

AMERICAN ACADEMY OF ARTS AND LETTERS, Broadway and 155th street. Paintings by George de Forest Brush continued until May 1st.

ARGENT GALLERIES, 42 West 47th street. Christmas show of small pictures by the National Association of Women Painters and Sculptors, December 4-30.

E. C. BABCOCK GALLERY, 108 West 57th street. Exhibition of American paintings throughout December.

JOHN BECKER, 520 Madison avenue. Maquettes of the Monte Carlo troupe of the Russian ballet. Designs for sets and costumes by Dérain, Berard, Miro, Dufy, Chirico, Benoit, December 10-January 15.

BRUMMER GALLERIES, 55 East 57th street. Sculptures by Brancusi, December 1-January 13.

CONTEMPORARY ARTS, 41 West 54th street. Open group exhibition of water colors and drawings, December 11-31.

DELPHIC STUDIOS, 9 East 57th street. Paintings by Jerome Blum, December 1-15. Drawings by Art Young and Abstractions by Henriette Reiss, December 16-January 2.

DOWNTOWN GALLERY, 113 West 13th street. Seventh Annual Exhibition of American print-makers. Through December.

FERARCIL GALLERY, 63 East 57th street. Marine paintings by Eric Hudson, December 1-9.

GRAND CENTRAL ART GALLERY, 1 East 51st street. Paintings by Leon Carrol and F. Luis Mora, December 4-23.

MARIE HARRIMAN, 61 East 57th street. Drawings by Peter Arno, December 1-18. Paintings by young Americans, Dec. 18-31.

KNOEDLER, 14 East 57th street. Mezzotints, stipple, line graving of the eighteenth century, and colored sporting prints, December 8-January 8.

KRAUSHAAR, 680 Fifth avenue. Water colors by Gifford Beal.

JOHN LEVY, 1 East 57th street. Italian Primitives and English Portraits of the eighteenth century.

JULIEN LEVY, 602 Madison avenue. Christmas show and paintings by Salvadore Dali continued.

MACBETH GALLERY, 15 East 57th street. Paintings by Ogden M. Pleissner and drawings by Jerome Myers, December 1-11. Flower subjects and landscapes by Janet Scudder, Dec. 12-25.

METROPOLITAN MUSEUM OF ART, Fifth avenue and 82nd street. Blacque textiles, Fahnestock collection of laces beginning December 9. Islamic Miniatures and Book Illuminations continued through January 7. Three hundred years of landscape prints Gallery K 37-40. Lace shawls of the nineteenth century through April 1, Gallery H 19.

MUSEUM OF MODERN ART, 11 West 53rd street. Sixteen American Cities show—work of artists outside New York. December 13-January 1.

REHN GALLERY, 683 Fifth avenue. Water colors by George Biddle, December 1-16.

RHEINHARDT GALLERIES, 750 Fifth avenue. Paintings and water colors on dance subjects. December 11-24.

SELIGMAN GALLERIES, 3 East 51st street. Water colors by Cézanne, December 1-7.

MARIE STERNER, 9 East 57th street. New French group. December 1-8. Oils by Baskerville, December 9-23. Sculptures by Gustave Bolland and Eileen Parnell, December 25-January 13.

STIEGLITZ, AN AMERICAN PLACE, 509 Madison avenue. New water colors, etchings and paintings by John Marin, December 1-11.

VALENTINE, 69 East 57th street. Paintings by John Lurcat, December 4-31.

WEYHE GALLERY, 794 Lexington avenue. Exhibition of miscellaneous prints for the holidays, December 1-23.

WHITNEY MUSEUM OF AMERICAN ART, 10 West 8th street. First Biennial Exhibition of Contemporary American sculptures, water colors, drawings and prints, December 5-January 1.

WILDENSTEIN AND COMPANY, 19 East 64th street. Exhibition of a Joan of Arc series of pictures by M. Boutet de Monvel, December 11-23.

HOWARD YOUNG, 677 Fifth avenue. Dutch and English masters of the seventeenth and eighteenth centuries, December 1-16.



More economical than house-keeping, as comfortable and quiet as your home. Relieves you of the daily details of living. Before making your Winter plans, look through the Barclay. Rates are commensurate with the times, term leases being especially attractive.

The BARCLAY

111 EAST 48th STREET

WARREN T. MONTGOMERY—Managing Director

The
CHARMED CIRCLE
that means
CONVENIENCE



At the New Weston, you are in the very centre of smart New York, encircled by all the shops, clubs, theatres and rendezvous that knowing people frequent. The convenience, the perfect appointments, the thoughtful service, the excellent cuisine, together with the pleasingly low rates make this East Side hotel the logical choice with those who demand fine living.

HOTEL
NEW WESTON
MADISON AVENUE AT 50TH STREET



FIFTY *days* EIGHT
\$595^{UP}
FIRST CLASS
\$325^{UP} TOURIST CLASS

FEB. 8th-APR. 7th
1934

INVEST IN ADVENTURE!

An investment that will pay life-long dividends is a Mediterranean Cruise aboard the S. S. Statendam.

Travel to cities of ancient glory, visit the homelands of religion and art, the sources of western civilization. Live aboard this magnificent ship, the pride of the Holland America fleet. Enjoy the perfection of the service and cuisine for which the Line is noted. Enjoy, too, the associations with people who regard

traveling as a fine art. You can do all this—*this winter*—at rates which never again may be so low.

The itinerary includes a number of new ports of call—fascinating Tangiers; Malaga—a lovely Andalusian town of great antiquity; Palma de Mallorca; Beirut; Corfu and Dubrovnik on the Dalmatian coast. You also may visit inspiring Tel Aviv in the Holy Lands, or stop over in Rome for the Holy Year ceremonies.

OTHER PORTS OF CALL:

MADEIRA · GIBRALTAR · CADIZ
ALGERS · MONACO
MALTA · HAIFA · PORT SAID
RHODES · ISTANBUL
ATHENS · KOTOR · VENICE
MESSINA · NAPLES
CANNES · SOUTHAMPTON
BOULOGNE-SUR-MER
ROTTERDAM

S. S. STATENDAM

Luxurious flagship of the

HOLLAND AMERICA LINE

Consult your local Travel Agent, American Express Company, Frank C. Clark, or any office of the Holland America Line



INHERITING A WEALTH OF TRADITIONS...

the Plaza of today maintains its position as New York's leading hotel. Always modern, it affords the utmost in excellent service. Exceptionally spacious suites of various sizes are available for winter occupancy at attractive rentals. Single rooms from \$5.

Henry A. Rost, Managing Director

John D. Owen, Manager

The PLAZA *New York*

FACING CENTRAL PARK · FIFTY-NINTH STREET AND FIFTH AVENUE



Essex House

160 Central Park South
NEW YORK

An admiring guest, a world traveler, lately returned from abroad, tells us "the Essex House is the Matterhorn of hotels. It captures the imagination with its loftiness and charm. A view from the windows overlooking Central Park reveals a panorama of beauty seldom found anywhere in Europe."

A step to transportation, New York's smartest shops and theatres.

Dining and Dancing Nightly
in the Colonnades to
Glen Gray's Casa Loma Orchestra



Say
**"Merry
Christmas"**
this year with twelve
gifts instead of one.

YOU have many friends who would enjoy and value Arts and Decoration exactly as you do. The receipt, through your thoughtfulness, of an issue every month during 1934 will remind them twelve separate times of your regard and of your appreciation of their tastes. You will actually be making them twelve gifts instead of one.

As a gift to those whom you wish to remember with something that is certain to be enjoyed but that is not costly, and as an additional gift to those nearest to you, a year's subscription for Arts and Decoration is ideal.

We offer you the following special prices:

- | | |
|-------------------------------|---------|
| 1 annual subscription | \$3. |
| 2 annual subscriptions | 5. |
| 3 or more subscriptions | 2. each |

Send your order immediately, using the coupon below, and we'll send each of your friends, to arrive Christmas Day, a Christmas card announcing your gift.

Please use this coupon.

ARTS AND DECORATION, 578 Madison Ave., N. Y.

Please enter the following as subscribers for the year 1934 and send to each a card stating that I have presented the subscription as a Christmas remembrance. I enclose \$

Name

Address

Name

Address

Name

Address

Name

Address

Name

Address

Name

Address

FROM THE SMART SHOPS
AND GALLERIES

Christmas Cheer

NORMAN TANNER



MEET the Colonel and the Colonel's lady, shining examples of nursery illumination. They are about a foot high and dressed in red, white and blue. The faces are painted on the frosted bulbs. Chase Brass and Copper Company, 200 Fifth avenue, makes them, and they are \$2 each.



GETTING away from the holly wreath and snow scene is a noble achievement for Christmas cards, and here are three that do. They are designed (from right to left) by Katherine Crockett, Dorothy Simmons and Amy Drevensteat, and you'll find them at Etcetera, 71 East 57th street, and are \$.25 and \$.15 apiece.



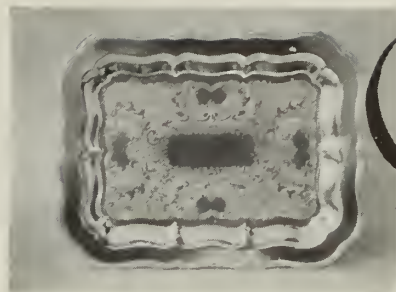
THIS pine nursery table and chairs have a family resemblance to Quimper plates, with their provincial squarish little boys and girls in the chair backs and checked gingham seats. They and the brass horse lamp are from Childhood, Inc., 32 East 65th street, table, \$14.50; chairs, \$8.50; lamp, \$6.



NUTS and candies dressed up in little gold chests like this are just the thing to give to the person who "has everything." Anna Bibro, 157 East 64th street, makes a specialty of salted nuts and goodies and fetching ways to pack them at different prices. The little bag of Dragees de Verdun (Jordan almonds to you) is from Maison Glass, 15 East 47th street, and is \$1.20.



SOMETHING newish for the cocktail hour—a crock of sausages which can also be used for breakfast, \$.55, and a bag of the latest thing in crisp chips for cocktails, \$.30. Charles and Company, 48 East 43rd street. The small jar of sausages is from Vendome, 18 East 49th street.



Gifts

FROM OVINGTON'S

• A troy eminently worthy of promoting the popular Sunday night buffet supper. Heavy silver plate on copper, with delicately chased center. Size 17" x 13"—\$12.

Right, reading down:

• White and gold decoration for the Christmas table. Italian pottery set, complete, \$13.50. Centerpiece, \$5. Vases, \$8.50 pair.

• Handsome bronze desk set with carved Soa Chow Jade panels, carnelian knobs and medallions. Letter rack, roll blotter, letter opener, inkwell, pen and pad, 18" x 12", complete, \$75. Frame, 8" x 10", \$25.

• After-dinner coffee set, Susie Caaper design in banded English earthenware. 10-cup coffee pot, sugar bowl, cream pitcher, 6 cups and saucers, \$9.00.

• Chromium ball hours and hands mark time on black glass. Electric clock mounted on brush chromium base. 6" dial, \$12.50. 9 3/4" \$16.50.

• The distinguished service citation goes to this silver-plated cocktail set. Shaker, 1 1/2 quart capacity, six gold lined glasses, tray, 16" x 9", \$19 complete.



Send for your copy of our new Gift Book



OVINGTON'S
FIFTH AVENUE AT 39th STREET

The
desk-within-
a-Chest . . .

Our forefathers ingeniously made one piece of furniture serve several needs . . . like this lovely desk-within-a-chest. This practical mahogany chest has five drawers. Pressing of a button in the second drawer drops its front . . . Presto! There's a large writing surface with racks and a small drawer!

The combination piece is priced at only

\$76⁵⁰

McGibbon

49 East 57th Street
Between Park & Madison Aves.
New York



TO DECORATORS

We have just received three large shipments of small pieces, ordered especially for the Christmas season. These shipments include a most interesting collection of small antique pieces, and a large variety of small tables—both old and new.

We sell ONLY to the trade

Trevor E. Hodges, Ltd.

Importers of Fine English Furniture

204A East 47th Street
New York City ELdorado 5-5254

**ARE YOU
SEEKING A SCHOOL?**

TO THOSE seeking guidance in selecting a school or college we suggest that they refer to the Special School Section of the current issue of Harpers Magazine now on sale.

In this issue will be found the announcements of many of the best schools and colleges—academic, preparatory, finishing, junior college, military, and special schools. A wide range of schools in all localities, to fit all purposes and purses, that will help you in the selection of the one best suited to your needs.

Our School Bureau will be glad to aid you in solving your particular school problem and will send you free its School Booklet in which will be found many helpful suggestions.
Address Educational Bureau

HARPERS MAGAZINE

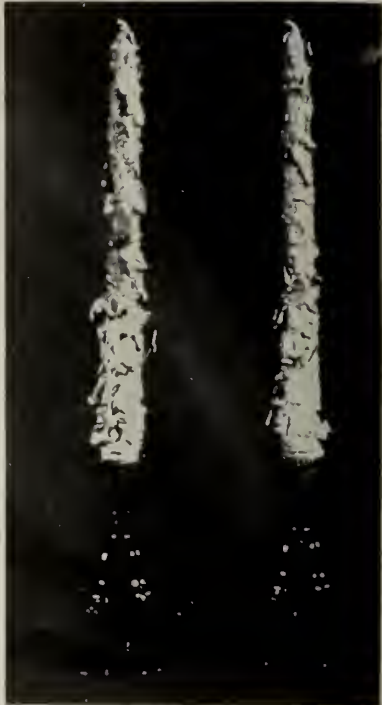
49 East 33rd Street New York, N. Y.

AJELLO, who makes the candles for all sorts of celebrities, has these new Christmas tapers, worked in red and gold and scented with all the pine groves you ever smelled. They have a spray of red berries twined at the base. He has them at his shop, 32 East 50th street, \$3 for four.

EVERY day from December 1 to Christmas Eve on this child's calendar has an exciting door to peek behind. Angels carol in the stars and gnomes toil away under the earth, and finally the last big door, opened on December 24, shows the Christ Child. Rena Rosenthal, 485 Madison avenue, has them for \$1.25. (Note: Angels and Madonna in contents page decoration are also from Rena Rosenthal.)

IF THE spirit of modern Yule calls for something less sentimental, Will and Baumer Candle Company, 15 East 32nd street, have made this tall white candle with unsentimental geometric rings at the top and bottom. It is called the "Modernite" and comes only in white or ivory and the 11½ inch ones are \$1 for four.

IF the child of the family is canine—a Christmas stocking stuffed with kennel ration, rubber balls, rubber bones and what not; or a weekend make-up case which carries Trixie's towels, brushes, first aid kit, feeding plate, and heaven knows what. Both are from Abercrombie and Fitch, 45th street and Madison avenue. Stocking, \$2.75; make-up bag, \$10.



Something for the House



NOW that the 19th Century is well into history, we begin to discover it again—we find its old charm in modernized form in this Directoire screen designed by Kittinger company, 383 Madison avenue, and the primly Victorian fringed chair. The screen is 74 inches high and has black and gold trim. It is \$70 and the chair is \$116.50.

BITS of Biedermeier are right at home in modern setting, as well as period backgrounds. Here is a graceful fruitwood coffee table from Kittinger, 383 Madison avenue, applying the theory. \$31.

EVERY house should have a sewing stand in it, whether one sews or not. This mahogany one folds up, and when it is open the shelves fly out on either side. The bag is satin to match your room. House of Wedding Presents, 21 East 55th street. \$18.



FOREMOST

in name for a tradition of enduring excellence. Appointments, cuisine, service and comfort . . . all create a luxurious charm and sense of well-being to accentuate the enjoyment of your stay, be it of short or long duration. Shops, theatres and all the rendezvous of smart New York are at your doorstep.

Madison at 46th

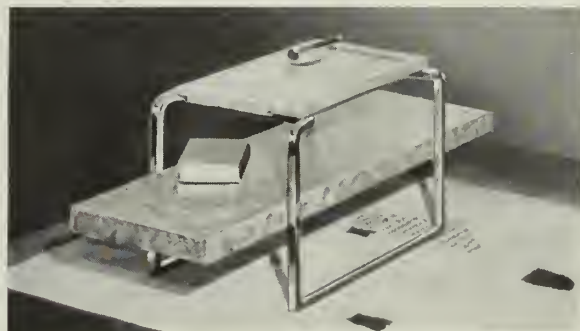
Albert Keller, President

The Ritz-Carlton of Boston is under the same management

NEW YORK

Why not a MODERN gift?

- True . . . the same old sentiment . . . but a gift that's distinctive . . . a Modern Gift . . . will add immeasurably to your reputation for good taste and thoughtfulness. Modernage, the home of things modern, has hundreds of smart gifts that will earn you the everlasting gratitude of those who receive them. And prices! Well, your budget, too, will be everlastingly thankful.



- Illustrated above is an unusual coffee-table of chromium and Hungarian ash, with removable tray. The lamp is modern in its straight lines, but would go well in any interior. Other lamps of chromium, copper, glass, cork . . . for floor, table or desk. Pottery . . . with that new feeling for brilliant color and abstract design. Ash-trays, cigarette boxes, humidors . . . of unusual materials and shapes . . . a Modern Gift in every price range!



MODERNAGE

America's Largest Modern Display

162 E. 33rd St., N.Y.

CALEDONIA 5-6644

Open Mon. & Wed.
till 8 p.m.—Sat. till 6



Neptune's Creatures

are etched in glass on the walls of Elsie de Wolfe's private mirrored bath in Paris.

• • •

Whether you seek a new note in bathrooms or the complete redecoration of your home, consult Elsie de Wolfe... the foremost interior decorator in the world. No problem is too large... no budget too small for her consideration. And the stamp of authority is on everything she does. Consultations always welcome.

Write for our booklet,
"Chez Elsie de Wolfe"

Elsie de Wolfe
Elsie de Wolfe, President

INTERIORS
677 FIFTH AVENUE
NEW YORK



Greek Urn
#354



TEPECO VASES

Just out—these five new additions to the Tepeco line. Designed by Elisabeth Brown. Thirty-five colors. Vitreous china made from imported English clays. Guaranteed not to seep water, craze or discolor. For sale by leading department stores, gift shops and florists.

Write for folder and name of nearest dealer.



Top—#356. Left—
#357. Right—#355.
Lower right—#351.

THE TRENTON POTTERIES CO.
TRENTON, NEW JERSEY

WHERE
ENTERTAINING
IS AN

Art

How quickly—and successfully—the evening passes with a Wurlitzer Residence Pipe Organ in your home. Music to complement the ever shifting mood of your guests. A gypsy tarentello. Then Beethoven in a thoughtful vein.

Play your Wurlitzer yourself. Or enjoy immortal renditions by the world's greatest artists with Wurlitzer special organ recordings.

Write today for brochure of compact Residence Pipe Organs to harmonize with your decorative plans.

PRICED FROM \$5600

WURLITZER
Residence Pipe Organs

120 West 42nd St., New York City



DANA B. MERRILL

BIGELOW SANFORD WEAVERS had several famous designers to do a group of new rugs for them, and this Victorian carpet is by Raoul Dufy, one of a number shown in a recent exhibition. The Bruce Butfield shell chair in red satin is from Altman's, and carries out the nineteenth century theme. The rug is \$52.50, chair, \$270.

THIS is how Hawaiian ladies spend their spare time. The quilts they make are in original patterns and brilliant colors—the patterns as jealously guarded as Grandmother's own secret conserve recipe. The one here, called "Violets," was inspired by the flowers and worked in lavender and white. These quilts may be ordered through Arden Studios, 460 Park avenue.

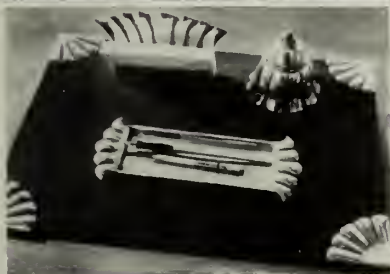


NOW, even if you select an open stock pattern in silverware, you can still have your own distinctive design. Here are four spoons all in the Lotus pattern of the Watson Company, 347 Fifth avenue, showing how the same pattern can carry different detail. The motif can be repeated throughout your entire set.



THERE is something about pink and white rosebuds which go to the feminine heart—give her a pair of old English dressing table bottles and see. These are about eight inches high; they came from the English Antique Shop, 601 Madison avenue, \$40.





WE immediately dubbed this the "party chair," because at least six people can sit on it at once. It is English, and the pride of the new Arundell Clarke shop in the British building of Rockefeller Center. Covered with either beige or gray leather, or fabric. Price \$90.

A CONVENIENT magazine rack of sheet cork and chromium and a square scrap-basket also cork with walnut trim. Hammacher Schlemmer, 145 East 57th street; rack, \$12 and basket \$7.50.

HAND-WROUGHT pewter desk set, in the romantic modern manner, designed by Serge Nekrassoff. You will find it at Ovington's, 437 Fifth avenue, for \$20.

FOR the lady who travels, a down pillow and a cashmere shawl, all done up in a moire zipper bag not more than 18 inches long, are welcome enough if you are doing the *pensions* and provincial hotels. Grande Maison de Blanc 540 Fifth avenue. \$22.50.

AN old George I tankard inspired this little syrup jug which Edward-Roberts, 501 Madison avenue, has in sterling silver. \$22.50. Another clever transformation is the small Sheffield mustard pot shaped like a tureen. \$7.

WHITE leather is ideal for modern rooms, and this particular desk set with its copper pen tray is an especially lavish-looking gift. The inkwell and calendar are built into the back of the blotter. Olivette Falls, 571 Madison avenue, has it for \$18.

PLUMMER



Glass at top for Champagne. From left to right center, water, cordial, and ale. Lower is a finger bowl. In this same design you may have, claret, port, sherry, sherbert, cocktail and two sizes of water tumblers.

Sparkling Glassware

The entertaining season will be upon us before we know it. You will doubtless wish to add to the sparkle and interest of your table something new in the way of glass, yet old in its usage. At Plummer's you'll find a positively inspiring array from which to choose. The world's finest glass workers are all represented, and many of the patterns are, by special arrangement, made exclusively for Plummer. Remember also that the House of Plummer has been selling glassware long before the dry era, and we know just what you need for entertaining.

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF
Modern and Antique China and Glass

HARTFORD, CONN.
256 Farmington Ave.

7 and 9 East 35th Street
New York

NEW HAVEN CONN.
954 Chapel Street

Here's A Book of Clever Gifts!



If you're in a quandary as to what to give this Christmas, send for this Free Gift Book. It contains ever so many clever and unusual gifts like these—at prices far below what you'd expect to pay.

Λ

Λ

BALL BALANCE BRIDGE LAMP. This lamp does away with troublesome clamps—and it *can't* be tipped! The heavy metal ball—which hides under the table—balances the lamp securely in place. Lacquered all Black, Green or Red. \$5.00



Λ



WENDEL FORGE ALUMINUMWARE. Heavily embossed flying ducks, sailboat, fish, polo player and other designs make these new smoking accessories distinctive. Entire finish is hammered effect in antiqued aluminum.
Cigarette box, 4 compartments. \$7.50
Large tray, 14" x 9" 5.00
Large Match Box Case, for box of 500 matches 2.00
Small Match Box Case 1.00
Shallow tray, (left) 1.00
Deep Tray, (right) 2.00

Hammacher Schlemmer

145 East 57th Street

New York

A Block East of Park Avenue

Volunteer 5-4700

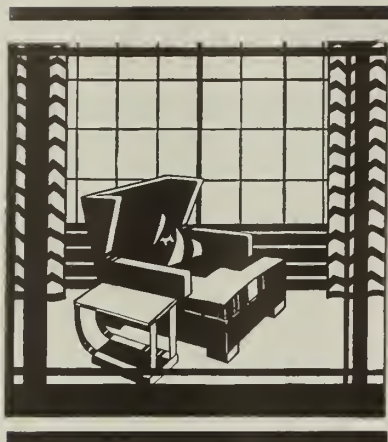
'THE HOUSE OF FINE HOUSEWARES'

JAMES PENDLETON, INC.
16 East 48th St.
New York City

Round inlaid two-tone wooden cigarette box. Price \$2.50.

Viennese enameled top cigarette box with black wood base. Comes in black and white and orange and white top. \$6.00.

Zodiac porcelain ash tray in gold and white. 12 signs of Zodiac. \$7.50 dozen.



COLOR TONE

▲ FURNITURE ▲ ACCESSORIES ▲

193 LEXINGTON AVE

A Book Worth Giving or Having

CENTURY'S brief, accurate and interesting volume "Furniture" has become an accepted handbook of period furniture styles and is now owned by thousands of home lovers, designers, decorators, dealers and libraries.

An Appreciated Christmas Gift

30 Chapters with chronology and glossary. More than 250 illustrations of period pieces and motifs. Size 5½ x 8½. Sent postpaid in box with your card to persons designated. One dollar, only.



Authentic—Easy to Read

"Furniture" is a concise history of period styles with reference to the political, social and religious influences of the times. Beginning briefly with the pre-Christian era, the development of furniture is traced to our own Federal period. This book will enable the beginner to become familiar with the distinguishing characteristics of all furniture.

CENTURY FURNITURE CO.
48-L Logan St. Grand Rapids, Mich.



30-Arm Chair Sun Parlor, Yacht, Terrace and Garden Furniture

Some of our installations: The New Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

Free Illustrated Catalog
Freight Prepaid to Florida

Grand Central Wicker Shop Inc.
217 East 42 St. New York



One of the many Marble Mantels in our Showrooms

VISIT OUR SHOWROOMS

where hundreds of beautiful mantels, in all colors of marble and of different periods, are on display.

Rare antique Marble Mantels, also reproductions. Old Pine Wood Mantels, Old Doorways, Bronze and Iron Grille entrance doors, etc.

De Olde Mantel Shoppe

(J. W. Johnson Co.)
251 East 33rd St. New York City
Tel. LEXington 2-5791
Formerly at 14th St. & 9th Ave.



VENETIAN BREATH BLOWN GLASS LOVING CUPS

Sapphire blue bowls supported by deep amethyst sea horses—18" high, 8½" top diameter—7" base. Only pair of its kind in this country—Price \$75.00 the pair—\$45.00 singly. Made especially for the

BRICK OVEN TAVERN
40 Joy Street
Boston, Massachusetts

Entertainment Footnotes

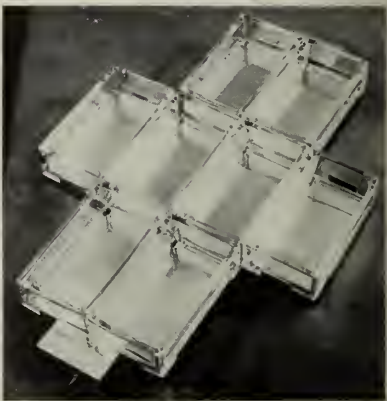
A TOAST rack which keeps the toast hot is an English notion, and certainly not to be sneered at by us Americans. This one is modern Sheffield, about seven inches high, and the toast arrangement can be removed, leaving a trick little stove on which the coffee pot may be set. S. Wyler, 713 Madison avenue, has it for \$12.50.



THIS glass tray which frames a piece of old gold and white brocade may be used under a bowl of flowers or other ornament. It is \$32.50. The small coasters are also brocade, with rubber linings and velvet backs. \$10 for four at Old Arts, 805 Madison avenue.



THIS relish tray is simple little rectangular glass dishes set on a chromium frame, but set in such a way they have that certain style which Helen Hughes Dulaney manages to get into all her designs. This hors-d'œuvres dish of hers is from Alice Marks, 19 East 52nd street, and is \$30.



GLASS fruits filled with colored water like old apothecary jars in drugstore windows give a festive effect as a table decoration when piled in a white plate. At Olivette Falls, 578 Madison avenue, \$2 each, in blue, green, red, and crystal. Leaf plate, \$3.



ARUNDELL CLARKE, London's chief exponent of modern design, is responsible for this tall and slender liqueur bottle in milk glass and crystal, with liqueur glasses to match. You'll discover it in his New York branch shop which has just opened in the British building of Rockefeller Center. The bottle is \$12.50 and the glasses \$15 for six.





AN ENGLISH fruit squeezer made from beetleware, and a wire strainer. It all folds practically to nothing when you take it apart, and makes a nice inexpensive gift. The crackle pitcher is compact too with its "folded in" handle. Both are from Alice Marks, 19 East 52nd street. Pitcher \$5. Squeezer. \$3.25.



THIS chromium pylon with numerals in the side, in case you're interested, is a twin-bed clock. It has a set of numbers on each side, so that it can be seen from both angles when on a night table in between. At Dunhills, British building, Rockefeller Center, for \$37.50. Black cigarette box with chromium ball handle, from Baphé, 15 East 48th street. \$2.50.



HORS-D'ŒUVRES dishes are more than ever popular this year. This one is Czechoslovakian glass, with etched decorations in the bottom in fish motif. There is a little covered dish in the center for mustard. It is a Mitteldorfer Straus item. 245 Fifth avenue. Price \$2.50.



THE thing about this shaker which conquers sales resistance is the idea of putting the lid on the side, so pouring won't be such a hazardous occupation. It and the cups are made of spun aluminum and cork, and you'll find them at Carol Stupell's, 433 Madison avenue. \$5 for the shaker, cups \$6 for six.



THE trouble with most of the home waffle irons is they won't cook 'em fast enough. That has been remedied in this one by making a double decker out of it. It doesn't take up any more room, and cooks twice as many. Has an automatic contraction too. Hammacher-Schlemmer. 145 East 57th street. Price \$10.85.



ARDEN STUDIOS, 460 Park avenue, has this very modern teaset, of heavy imported pottery, decorated with rust colored wavy concentric rings like the marks on the planet Saturn. The top fits on the teapot so as not to break the spherical surface, and if you want the rings in blue, it may be had that way. The set with service for four is \$6; for six, \$7; for eight, \$9.

FAIANCE DINNER SERVICE



GOLDEN PHEASANT DESIGN

Rich golden bird on cream background.—Green bands.

SERVICE OF EIGHT			
Dinner plates.....	\$9.20	Platter 17 1/2".....	\$4.50
Luncheon plates.....	8.40	Platter 12 1/2".....	2.50
Salad plates.....	6.00	Open vegetable dish.....	3.50
Bread & Butter.....	4.00	Covered vegetable dish.....	8.00
Soup plates.....	9.20	Sauceboat.....	4.25
Cups and saucers \$8.40			

Also luncheon and breakfast sets

OPEN STOCK

Designed and made in the Royal Copenhagen factory

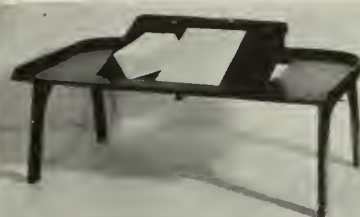
ROYAL COPENHAGEN PORCELAIN

169 West 57th Street

New York, N. Y.

AN ENGLISH BREAKFAST TRAY

... with tricks



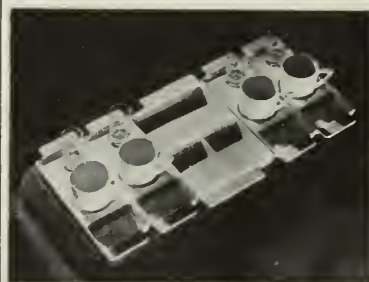
For breakfast in bed, writing letters, holding a book—there's a place in the top for paper and pens, and a section that props up for a writing board.

\$17.50

ALICE H. MARKS

19 EAST 52nd ST., NEW YORK

after-dinner coffee with liqueur and cigarette



In white on a dark, walnut tray, these individual sets for demi-tasse and cordial with a place for cigarette ashes, the centre section holds various cigarettes, mints or small cigars. service for four, complete 10.00

write for booklet



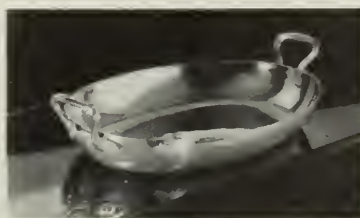
pitt petri importer

incorporated

378 delaware ave., waldorf-astoria

buffalo, n. y. park ave., n. y. c.

Copper Kitchen Aristocrats



These Fine French Baking Dishes

are made of copper and lined with pure block tin—the only metal which will not oxidize in the process of cooking. Will not affect the flavor of foods in any way. Can also be used for serving baked fish, game, vegetables, etc. Made in five sizes—oval and round shapes. Oval, size 11 3/4" long by 7 1/2" wide—\$6.70 (plus postage). Write for circulars describing these Baking Dishes and other Copper and Tin Cooking Dishes.

Prompt Attention Given to Mail Orders

BAZAR-FRANÇAIS

CHARLES R. RUEGGER, INC.

666 Sixth Avenue, New York City



Smoker's Paradise

"WHAT LUCK!
You're just the man
I wanted to see!"



At The ROOSEVELT,

meetings like this are an every-day occurrence—you do meet the men you "wanted to see." It isn't luck—it's simply that the men and women of your world naturally stop at the Roosevelt. They appreciate value, in hotel service as in everything else. And the Roosevelt is New York's best value—the least expensive finer hotel.

Rooms now  from \$4.00

The ROOSEVELT
Edward C. Fogg, Managing Director
Madison Ave. and 45 St., NEW YORK
A UNITED HOTEL

THREE hammered aluminum match boxes, in three different sizes. They are made by the August Wendel Forge, and sold at Hammacher-Schlemmer, 145 East 57th street. The biggest for "kitchen" matches is \$2.00, the next size, \$1.00, and the smallest, \$.75.

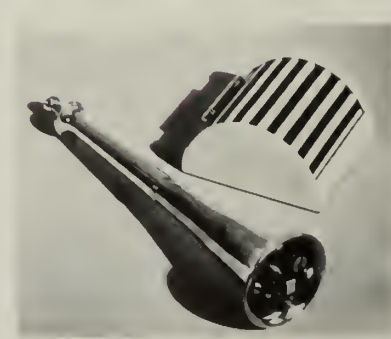
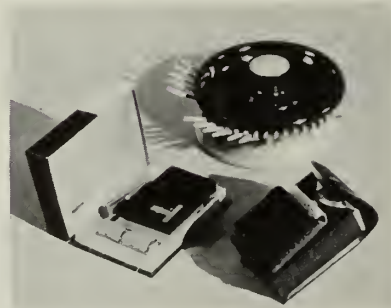
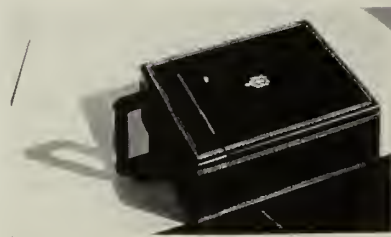
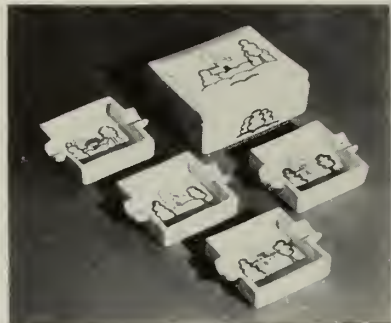
A NEST of ashtrays in yellow Italian peasant pottery, and a cigarette box to match. Decorated with a modern house design in black and green. At Baphé, 15 East 48th street, for \$4 the set.

THE sort of thing every hostess should have—a tooled leather box with a swinging lid and a handle, into which all the small ashtrays about the room may be emptied. Florence Ackerman, 248 East 57th street, has it for \$6.

DEVOTEES of old fashioned kitchen matches will like this round bakelite holder that not only keeps them safe from incendiary mice but strikes them, too. \$2.50. In the box is a lighter the size of a lipstick with its filling station. \$5. And a leather cigarette case which clamps on the steering wheel of your automobile. \$2.50. Abercrombie and Fitch, Madison avenue at 45th street.

THIS pipe rack has versatility. With its old fashioned pewter urn for a tobacco jar and mahogany shelf it makes an acceptable wall bracket in any man's room. Or it can be set on desk or table. \$12. Leila Ranger, 970 Park avenue.

A ROLL-TOP cigarette box and a hunting horn lighter, both make nice gifts for the masculine element. The lighter is about ten inches long, brass and copper, and is \$10. The cigarette box is black and white composition and the lid rolls back like a desk. Price, \$7.50. From Dunhill, British building, Rockefeller Center.



STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF MARCH 3, 1933

Of Arts & Decoration, published monthly at New York, N. Y., for October 1, 1933.

State of New York } ss.
County of New York

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared John Hanrahan, who, having been duly sworn according to law, deposes and says that he is the publisher of Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, John Hanrahan, 50 East 42nd St., New York, N. Y.

Editorial Board consisting of: John Hanrahan, 50 East 42nd St., New York, N. Y.; Mary Fanton Roberts, 142 East 18th St., New York, N. Y.; Grace Alexandra Young, 332 Central Park West, New York, N. Y.; Helen G. Thompson, 578 Madison Ave., New York, N. Y.; Ruth Pickering, 1125 Park Ave., New York, N. Y.; Frank A. Eaton, Larchmont Hill Apts., Larchmont, New York; Elmer Hillyer, 115 West 71st St., New York, N. Y.; Scudder Middleton, 578 Madison Ave., New York, N. Y.

Business Managers: Eltinge F. Warner, Pres., 1088 Park Ave., New York, N. Y.; John Hanrahan, Treas., 50 E. 42nd St., New York, N. Y.; H. S. Lines, Vice Pres., 583 Mt. Prospect Ave., Newark, N. J.; and Elmer J. Chambers, Secretary, 110 Old Army Road, Scarsdale, N. Y.

2. That the owner is:
Arts & Decoration Publishing Company, Inc., 578 Madison Avenue, New York, N. Y.

Stockholders of Arts & Decoration Publishing Company, Inc., are:
Eltinge F. Warner, 1088 Park Avenue, New York, N. Y.
John Hanrahan Pub. Co., 50 E. 42nd Street, New York, N. Y.

Joseph A. Judd, 29 Montgomery Place, Beechmont, New Rochelle, N. Y.
Irving T. Myers, 578 Madison Avenue, New York, N. Y.

Elmer J. Chambers, 110 Old Army Road, Scarsdale, N. Y.
Fred Klaner, Jr., 400 N. Michigan Ave., Chicago, Ill.

J. Williams Macy, 400 N. Michigan Ave., Chicago, Ill.
George M. Seaman, 410 N. Michigan Ave., Chicago, Ill.

Ultra Class Magazines, Inc., 444 Madison Avenue, New York, N. Y.

Stockholders of John Hanrahan Publishing Company—John Hanrahan, 50 E. 42nd St., New York, N. Y.

Stockholders of Ultra Class Magazines, Inc. are:
Arts & Decoration Pub. Co., Inc., 578 Madison Ave., New York, N. Y.

The Sportsman Pub. Co., Inc., 60 Batterymarch, Boston, Mass.

The Stage Pub. Co., Inc., 50 E. 42nd Street, New York, N. Y.

Stockholders of The Sportsman Pub. Co., Inc. are:
Christian A. Herter, 60 Batterymarch, Boston, Mass.

Powell M. Cabot, 60 Batterymarch, Boston, Mass.

Richard F. Howe, Jericho, L. I., N. Y.
Roland L. Redmond, 54 Wall Street, New York, N. Y.

W. D. Howe, % Bankers Trust Co., New York, N. Y.

Amory Coolidge, 160 State St., Boston, Mass.
Marion W. Deering, % Miami Corp., 410 N. Michigan Ave., Chicago, Ill.

Albert B. Rudbeck, 1300 Quinby Bldg., Los Angeles, Calif.

Barbara D. Danielson, % Miami Corp., 410 N. Michigan Ave., Chicago, Ill.

Marion D. McCormick, % Miami Corp., 410 N. Michigan Ave., Chicago, Ill.

T. J. Coolidge, 17 Court St., Boston, Mass.
J. Frederick Byers, 235 Water St., Pittsburgh, Pa.

W. P. T. Preston, 52 Broadway, New York, N. Y.

Harvey H. Bundy, 30 State St., Boston, Mass.
Estate of Cleveland Perkins, 839 17th St., N. W., Washington, D. C.

John Hanrahan, 50 E. 42nd Street, New York, N. Y.

Ralf Coykendall, 444 Madison Avenue, New York, N. Y.

Richard E. Danielson, 60 Batterymarch, Boston, Mass.

Stockholders of The Stage Pub. Co., Inc. are:
John Hanrahan Pub. Co., Inc., 50 E. 42nd St., N. Y., N. Y.

The Theatre Guild Magazine, Inc., 245 West 52nd St., N. Y., N. Y.

Stockholders of The Theatre Guild Magazine, Inc. are:
Philip Moeller, 245 W. 52nd St., N. Y., N. Y.
Helen Westley, 245 W. 52nd St., N. Y., N. Y.
Theresa Helburn, 245 W. 52nd St., N. Y., N. Y.
Lee Simonson, 245 W. 52nd St., N. Y., N. Y.
Maurice Wertheim, 245 W. 52nd St., N. Y., N. Y.

Lawrence Langner, 245 W. 52nd St., N. Y., N. Y.

3. That the known bondholders, mortgages, and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is . . . (This information is required from daily publications only.)

John Hanrahan

Sworn to and subscribed before me this 25th day of September, 1933. Elmer J. Chambers. (My commission expires March 30th, 1934.)

Making living more interesting



"Even though I may never commercialize anything I've learned, it has made living immensely more interesting. I have nothing but praise for this course."

So wrote a lady when she recently completed our course in Interior Decorating. Another wrote in similar vein:

"It is difficult to express what this course has meant to me. Even the magazines I read are more interesting."

We have hundreds of such voluntary tributes. Here are extracts from just a few more:

"How I wish I might have come upon it years ago. I would have saved not only my pocket book but my feelings as well."

"The course has far exceeded my expectations. To me it is intensely interesting as well as being stored with concentrated information."

"I cannot explain to anyone just how much this course has helped me and what I have gotten out of it. It could not possibly be more explicit."

Just a few minutes a day of thoughtful reading
will add greatly to your enjoyment of life.

EVERY DAY of your life you come into contact with innumerable forms of beauty—in your own home and your friends' homes, in shops and stores, in the fine hotels, and elsewhere. Are you always conscious of it? What would it mean to you to have all this beauty suddenly become *vivid*, through a new awareness on your part, as if you had suddenly been given new and better eyes with which to see? What would it mean to you to be able to use the creative talent that you know you have—to be able actually to express the power to create beauty that you know

you have within you? Creating beautiful rooms is as truly the expression of artistic talent as is the painting of pictures. The walls and floor and ceiling are your canvas; furniture, floor coverings, wall coverings, draperies, lamps and the other accessories are your paints. If you know how to use them—if you know the laws and principles of interior decorating and of color and color harmony, if you know furniture and period styles—the finished room is a genuine work of creative art, and your joy is that which only the artist can know.

THE ARTS AND DECORATION HOME STUDY COURSE IN PERIOD AND MODERN INTERIOR DECORATION

was created more than ten years ago to meet an insistent demand on the part of our readers. Since then more than four thousand cultivated men and women have subscribed for it.

Most of them wanted it for its cultural values, and for the money it would save them and the greatly increased pleasure it would give them in the furnishing and decorating they would do in their own homes. But quite a number of others subscribed because they wanted a career of their own, a new interest in life. And what career could be more delightful than one which brought them into intimate contact with the most beautiful creations of architect, artist and craftsman?

The Course consists of 30 lessons. Each is a large, finely printed, profusely illustrated booklet. (A fine binder is furnished for the

preservation of these lessons as a permanent reference library.) There are also three standard, supplementary text books teaching the practical side of drapery cutting and making, mixing of paints and colors, and finishing walls. And there are samples of all important fabrics used in draperies and upholsteries. Pains-taking individual instruction is given throughout.

The course can be taken easily, in your spare time, in 48 weeks—in half the time if you wish to double the time given to it each week. The cost is very moderate and will repay itself many times in the money the knowledge will save you, even if you never use it professionally. It is the finest course of its kind in existence, in our opinion; and if you genuinely care for beautiful things you will not find a dull minute in it but will thoroughly enjoy every lesson.

Let us tell you about this course. Let us send you a brochure, and other material, describing it in detail, with price and terms. Send the coupon now, while you are thinking of it. There is no obligation of any kind.

Arts & Decoration Home Study
Course in Interior Decoration
578 Madison Ave., New York, N. Y.



Send me your new free brochure and folder describing your course in Period and Modern Interior Decoration.

Name

Address



CHRISTMAS! Are your obligations this year a bit vexatious? Five dollars will buy you two annual subscriptions for *The Sportsman*.

You can't think of any other way to remember two friends half as well for so little a cost.

For *The Sportsman* covers the whole range of American amateur sport with enthusiasm and exactness and authority. It is as luxurious in appearance as it is keen in spirit. It is gay and sophisticated without being flippant. It is superbly il-

lustrated and finely written. And above all it stands bravely for the amateur spirit; believes that sport is something done for its own sake . . . something justified by its adventure, by its fineness, by its romance.

What else can you buy for so trifling a sum that will give a sportsman friend half as much pleasure over the whole year as twelve issues of *The Sportsman*? It is the ideal gift for the friend whom you wish to remember with an appropriate gift—which is yet not expensive.

THE *Sportsman*

RICHARD E. DANIELSON, *Editor*
60 Batterymarch Boston, Mass.

By subscription \$4.00

By newsstand purchase—50 cents



